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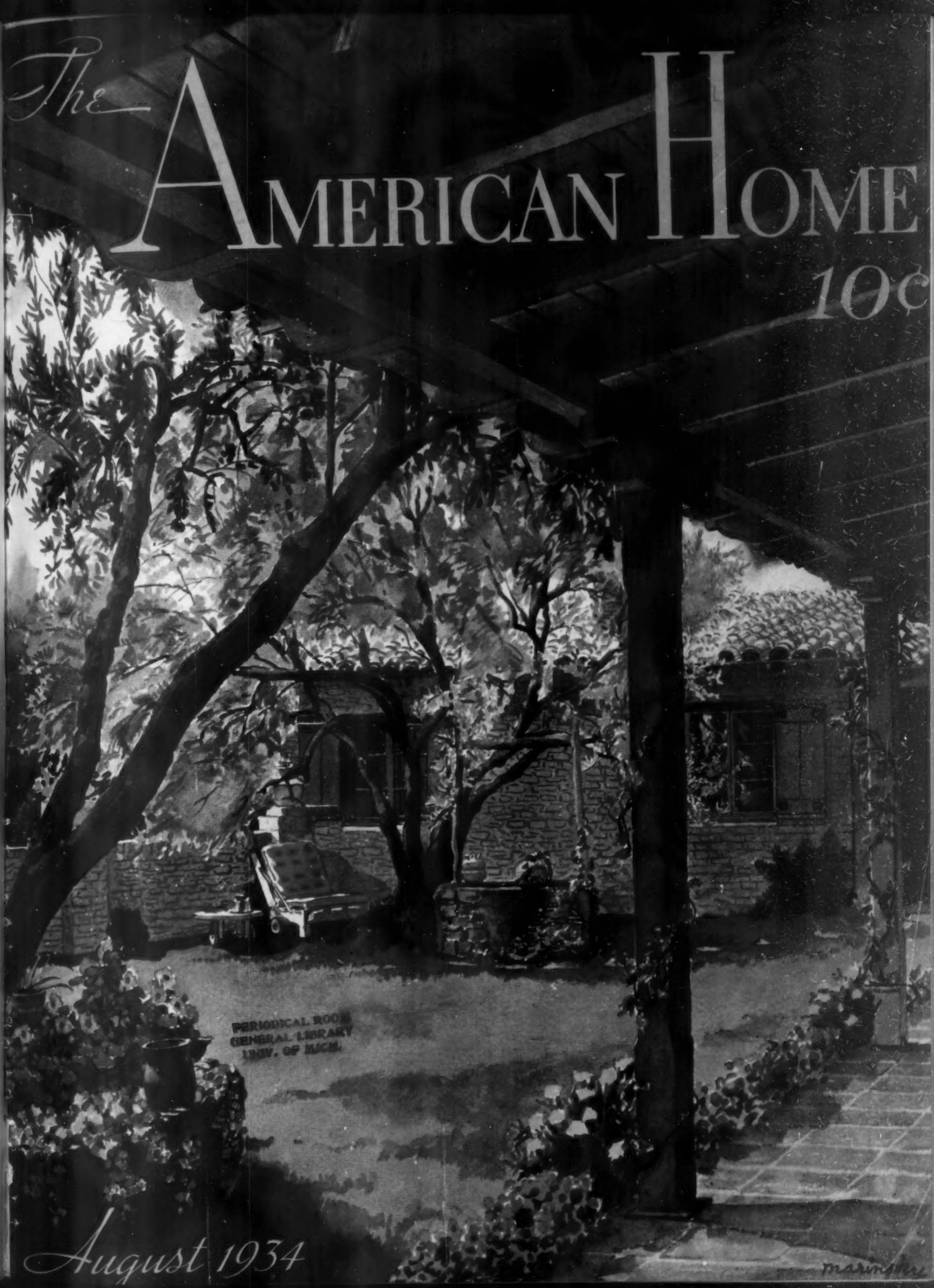
# The American Home

10¢



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Above: Home of Wm. C. Thompson, Coatesville, Pa.

Below: Home of Mr. and Mrs. L. Albert Knight, Owings Mills, Md.

Home of Mr. and Mrs. Calvin H. Lambert, Emporia, Kansas

Home of Mr. and Mrs. Albert J. Reiss, Pittsburgh, Pa.

MRS. JEAN AUSTIN, Editor

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Below: Home of Mr. and Mrs. E. J. Radem Rocky River, Ohio

Garden of Mr. and Mrs. William H. Crandall, Westerly, R. I.

Garden of Mr. and Mrs. Charles F. Walters, Prospect, N. Y.

LEONARD BARRON, Horticultural Editor


PUBLISHED AT 501 FRANKLIN AVENUE, GARDEN CITY, N. Y., BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.; H. L. JONES, VICE-PRES.; R. T. TOWNSEND, SEC.; J. AUSTIN, ASST. TREAS. EDITORIAL AND ADVERTISING HEADQUARTERS: 444 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.; PEOPLES GAS BUILDING, CHICAGO, ILL.; SANTA BARBARA, CALIF.


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SUBSCRIPTION PRICE $1.00 A YEAR. CANADA $1.50, FOREIGN $2.00. ENTERED AS SECOND CLASS MATTER AT GARDEN CITY, N. Y., UNDER ACT OF CONGRESS, MARCH 3, 1879.

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*"It's fun* TO KEEP FIT ON A BICYCLE"

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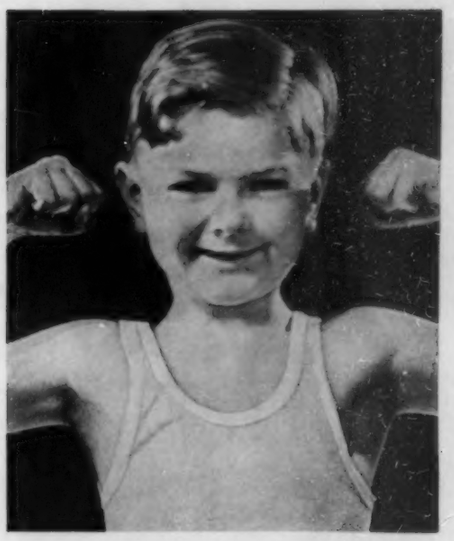

This is a food advertisement, but it does *not* start out by saying "all your boy needs is to eat Shredded Wheat."

Building a boy's strength is a matter of proper health habits. Plenty of sleep, plenty of exercise, plenty of fresh air, lots of water, *and* correct food.

Food is only one of the five, you see!

So when you come to think about this one way of building your boy's strength, consider Shredded Wheat.

This is whole wheat, double-cooked, boiled and baked to golden brown crispness—nothing added—nothing taken away. Very digestible—very appetizing—easily assimilated by your child's growing body.

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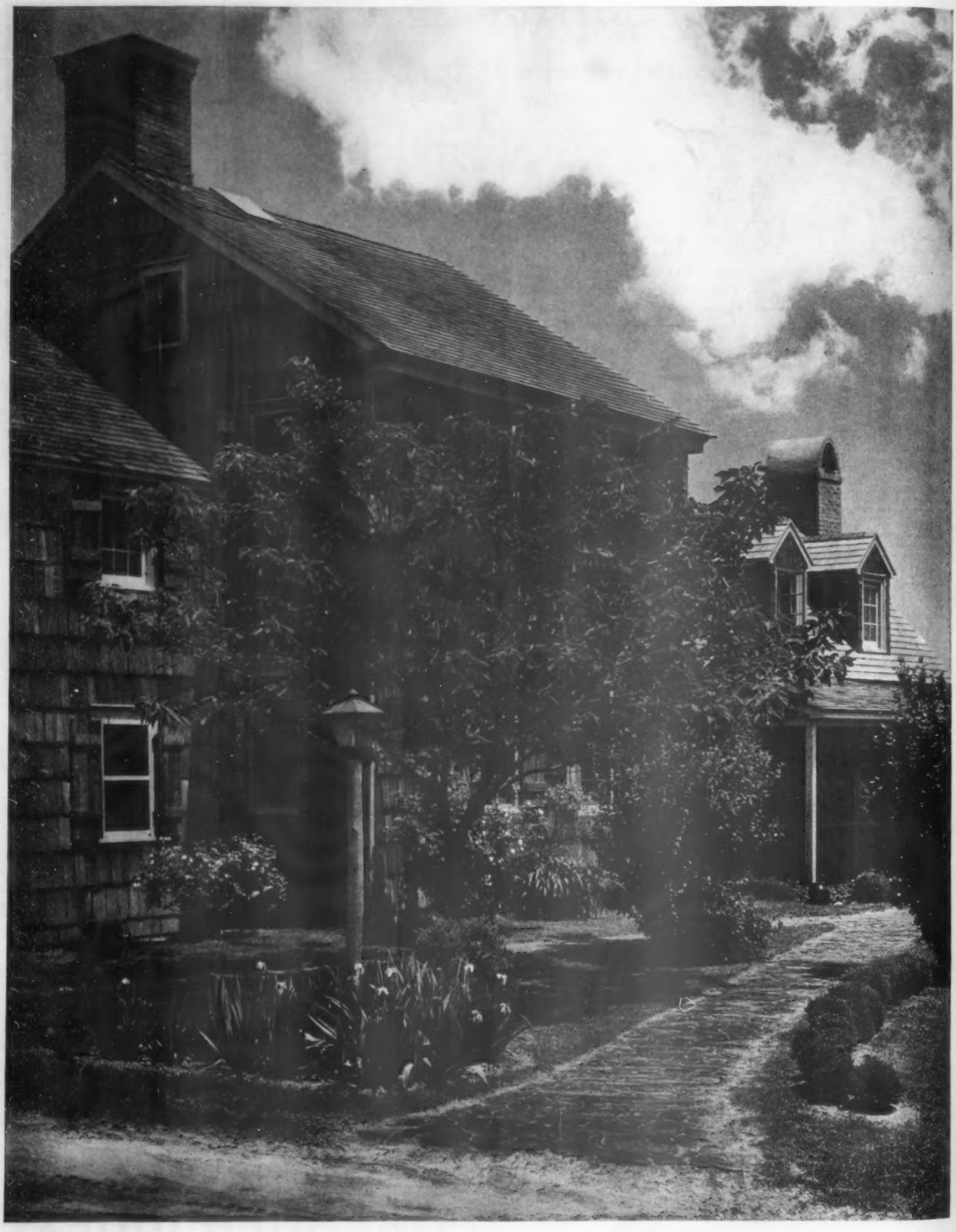
NATIONAL BISCUIT COMPANY "Uneeda Bakers"

# SHREDDED WHEAT

IT KEEPS YOU GOING TILL LUNCH



## A homestead in the Valley of the Swans

Many storms and much living had gone on within the portals of Peter Marsh's house when we found it—sheltering fourteen human beings in all! Above, the cedar chunk entrance walk shadowed by a white mulberry

*Photographs by Richard Averill Smith*

# Peter Marsh, two centuries—and our heritage

## *Louise Chambers Corkran*

PETER MARSH had something to ponder—a plain man, he argued the matter with himself, sometimes half aloud:

"The Zwanendael is a good place to live, but nobody feels safe down here at the port, with the goings on. Any day Captain Kidd or some of his rascally crew may be rounding the Capes again. It's no place for the children. But there's that acreage of Master Hinman's up Pagan Creek in Rehoboth Neck. Up there the family will be away from things a God-fearing man wants to keep out of. Maybe, too, plowing or pulling stumps you might happen on a chest of some pirate's coin. Master Hinman says the Indians around the Neck aren't a bad lot—they have a burying ground on that land. The wife isn't like Mistress Hinman, such a fine lady and so after the fal-lals of the town that her husband can't get her to go up there to live. The land lies pretty; that long rise near the creek would be fine for a house, yet so near the ocean that you can hear it and won't be lonesome for salt water. The walnut and oak trees are thick in the pine woods on that land—good to go into building a fine house—a yeoman wants a good house for his wife, as fine as Mistress Hinman ever lived in."

So must have reasoned this Peter Marsh, yeoman, before he bought from Richard Hinman, Gent., the tract of land called Young's Hope Patent, Rehoboth Neck, Sussex County, upon Delaware, and set to work to build upon it a dwelling called in old records "the Mansion House of the Plantation." That was nearly two centuries ago.

Many storms had passed over it, and much living had gone on within its portals before my husband and I came to inspect "The Homestead." Little did it seem to merit this name by which it was known in the countryside—a name of warm and vital suggestion. We found it stark and windswept, like a gray high-shouldered, old spinster drawn into herself; even the few surviving trees seemed to give it no protection, no comfort; from its foundations the earth was washed away, making it look curiously tall against the sky. No longer lived in by its owners, it had been the home of a succession of tenants—plenty of them!

At the moment, its six rooms were taxing themselves to shelter two families, in all, fourteen human beings. Of these, naturally, the smaller and more active members were spilling out of doors and windows, climbing through and over the few hacked and twisted shrubs that were the remnants of a vanished garden. The plumbing arrangements were simplicity itself—the family upstairs threw their dishwater from the north window; the family below ejected their waste from the south door. Both families were supplied with water by a suction pump whose overflow dribbled down to the gray mud below, to the great satisfaction of the half-wild ducks waddling there. "It's a good old house," one pale pretty little mother told me, "for we can always keep warm in the kitchen room." She showed me her snowdrops blooming away in a tomato can, and mentioned the ages of her six children. No, she wasn't strong now, and couldn't get her work done for the children bothering; but the youngest was a boy, and she reckoned she'd have to have another, "for mother said you have to stop with what you started with, and the oldest child was a girl."

When these fourteen tenants were settled elsewhere, and we at last had possession, the business of restoring and remodeling the house got under way. The yeoman settler had built well. His sills of black walnut logs were sound, the timbered and brick-filled walls unshaken and stout. The oyster shell plaster was good, except for ceilings where its thickness and weight had been its own ruin. In removing these we found that squirrels and mice had so packed the rafter spaces with corn shucks, pea and nut hulls and the like, that modern insulation was outdone. Downstairs, the board floors were in splinters, and had to be

**Paneled chimney breasts, Peter Marsh had evidently considered one mark of a fine house, since he painstakingly designed one for each of the four fireplaces. His stairways were not so successful, so twisting and steep they were a hazard to life and limb**

replaced by planks from the upstairs rooms of a pre-Revolutionary house in the vicinity, then being torn down. Some of these planks retained the tapering width of the parent tree. The one dormer of the house was used as a model for others made essential by modern ideas of ventilation. The new wing we added was made harmonious by the use of gray shingles similar to those of the original house. They were of hand-split cypress, rived thirty to forty inches long, and were obtained from houses of a like age. Many of the shingles on the Homestead were worn so thin by the sand-laden nor'easters that they were like delicate pottery. Shutters were made from seasoned red and white oak from the old outbuildings, oak so hard and tough that not even greasing the nails enabled them to penetrate it and auger holes had to prepare their way. Electric pumps were attached to driven wells to supplant the hand pump used by the recent tenants, and bathrooms were installed.

Paneled chimney breasts, Peter Marsh had evidently considered one mark of a fine house, since he had painstakingly designed one for each of the four fireplaces made in a large chimney serving two downstairs rooms as well as two bedrooms upstairs. This paneling had withstood the years unharmed. To protect his plaster, chair rails of a cruder type had been used. His stairways were a hazard to life and limb, so twisting, so steep. One of these we left as a curious example; the others we rebuilt.

The old kitchen we made over into an office, tearing out the recently built and skimpy smokestack, and replacing it with a generous chimney and fireplace, built on the foundations of the large Dutch oven of pioneer days. The beaded ceiling beams were once more exposed, the walls painted white and spattered with burnt sienna and gray. The woodwork was painted buff, then antiqued with a molasses-like fluid evolved by "Pete" the painter, and myself. The wrought sidelight brackets were screened with old sadiron rests of nice pattern, backed with mica. The maple and pine furniture, with a few pieces of modern wicker, was cushioned where necessary with red and black striped rep; the window

*Photograph by W. H. Young*

**To get the green we wanted in the living room (above) so many color values were tried the painters lost patience and whispered among themselves! Pine furniture, simple chintz shades, hooked and braided rugs make up its simple furnishings**

**Fortunately one of the carpenters was wearing a faded blue shirt that was the exact color we wanted in the winter dining room (right). We persuaded him to wear it for days while we matched colors to it. Completed, it is blue and raspberry with a crisp note of sulphur yellow**

shades were of red and buff glazed chintz, the floor of wide boards was softened by the use of hooked rugs and rag ones.

The partition between office and hall was made interesting by the addition of a round-headed doorway and paneling from a New Jersey inn once frequented by George Washington. In the hall itself the structural timbers of black walnut, already half exposed by scaling plaster, were laid bare, and slightly grayed with paint to relieve their sharp contrast with the light walls. The worm-eaten front door jamb was braced with iron pins, the most cavernous holes being filled with putty to exclude dust and insects.

**Left: The hallway, which shows the black walnut framing of the house, brick filled, and accounts for the sturdiness of our two-century-old house**

The living room with the precipitous stars we painted in various tones of green; to bring out its best points, so many color values were used that we tried the patience of our painters, who whispered among themselves. The stairway was made light green with simulated narrow carpeting of a darker hue. At the windows, we hung shades of green and white figured chintz; the furniture was of maple and pine, with the same red and black upholstered wicker.

A carpenter's shirt and a recent play had a large share in determining the color scheme of the dining room. The chimney breast of this room was especially well paneled, and of so dignified a character that we felt we could use here a more gracious aspect of the Early American era. We had seen the play "Topaze" at its New York première and were particularly intrigued by one setting—the raspberry and blue of a French sitting room. So, the woodwork of our room was painted ivory, and the walls were to be turquoise blue; the cretonnes, raspberry scenic print on a cream ground; the furniture of walnut, mahogany, and such. But to get the exact shade of the wall was not easy. Fortunately, one of the carpenters was wearing a faded blue shirt that was of the desired color; his suspenders were of the same blue, yet of a darker shade, with a sulphur yellow pattern. We persuaded him to wear that same shirt for days, while we matched the colors to it—a sulphur yellow lamp shade gave the crisp note of contrast—and the trick was done.

From this room a well-paneled stairway, one of the four in the house, led up to a bedroom. There were three bedrooms upstairs, and a loft. During the painting of these rooms I had to go away; and on my return, ran a gantlet of the question, "Have you seen your bathroom?" Concerned when I found this too-general interest, I dashed upstairs to see why it had so taken the limelight. Upon leaving, I had written out instructions giving reference to certain color cards; and this bath was to have been orchid. But when I opened the door—it was to gasp! I seemed to have split open a watermelon. The afternoon sun was setting aglow walls covered with an overpowering rose color, enhanced by a ceiling and woodwork of sky blue. One of the painters had anxiously followed me, and, on seeing my amazement, kept saying over and over, "But you *said* rose-pink and sky blue, you said rose-pink and——" My mind was a blank. We sent

*[Please turn to page 174*

**The old kitchen has changed its pots and pans for equipment of more leisurely use. The pine cupboard has double butterfly sheives of lacquer red, picked up in the figured chintz shades, the hit or miss rag rugs and the half-hidden red of the brick mantel**

# Patios and Terraces

## take over the duties of the family living room for the summer

*Photographs by*

*Jessie Tarbox Beals* *Edwin Levick* *Richard Averill Smith*
*Robert Tebbs* *Helen T. Farrell*

Not until the terrace or patio is made is there a really practical place for one to sit with friends and fully enjoy the garden. It is the unifying feature that brings the garden and house together in the happiest association. It affords a place to get outdoors in those delicious moments just after the rain stops and the air is filled with the fragrance of flowers

The random pattern (left) in the circular floor, designed by Walcott & Work, well fits into its space and form; but a more formal pattern more appropriately fits the lines of the house in the lower picture yet expresses informal ease

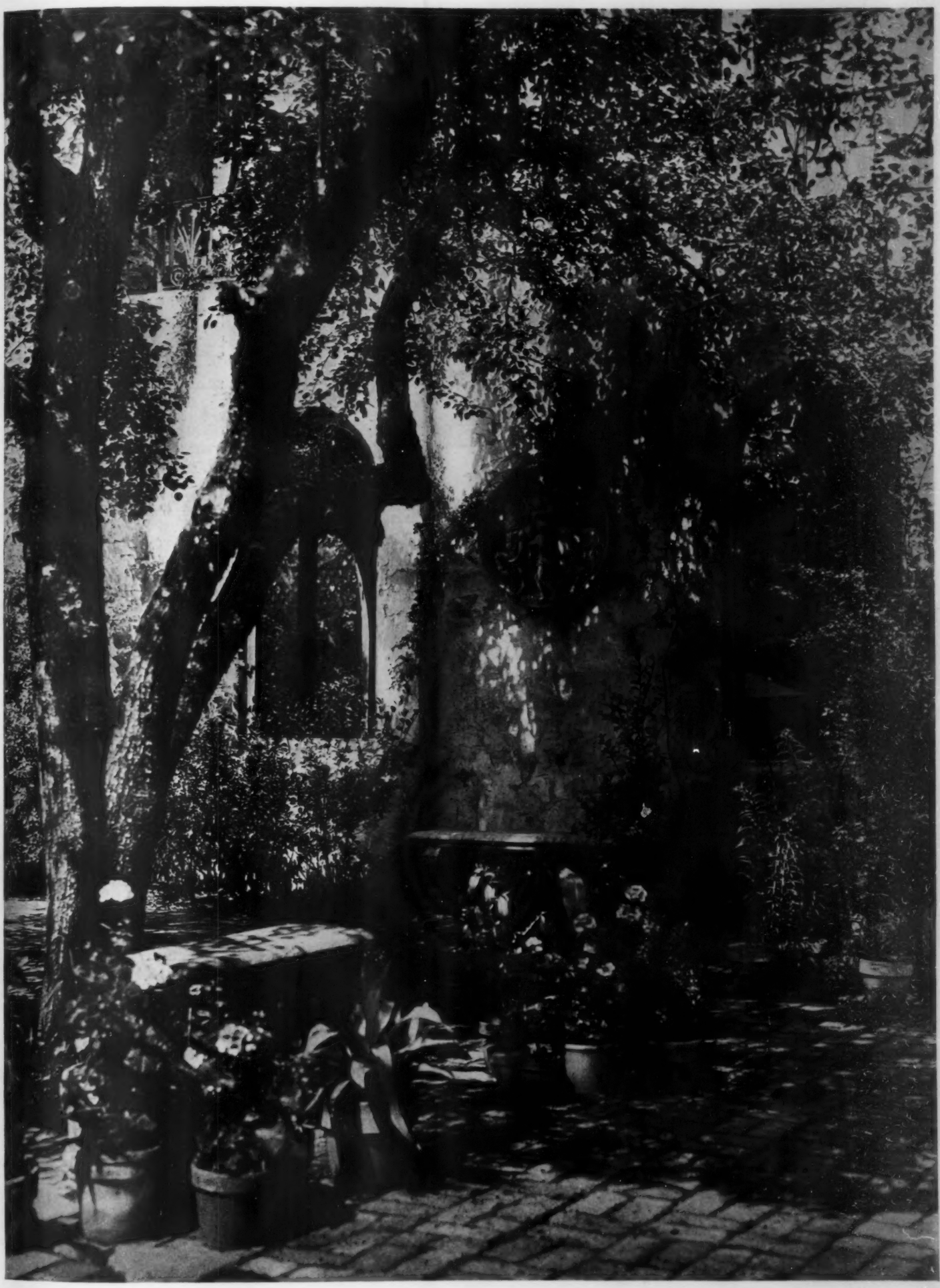
Three uses of random rectangles—always in harmony with straight line environments. (Top) garden of Mr. Earl Hart Miller, Lake Forest, Ill.; terrace of Mr. and Mrs. W. D. Van Dyke, Jr., Fox Point, Wis. (lower right); and spacious terrace of Mrs. E. C. Gude, Harrison, New York, is shown at left

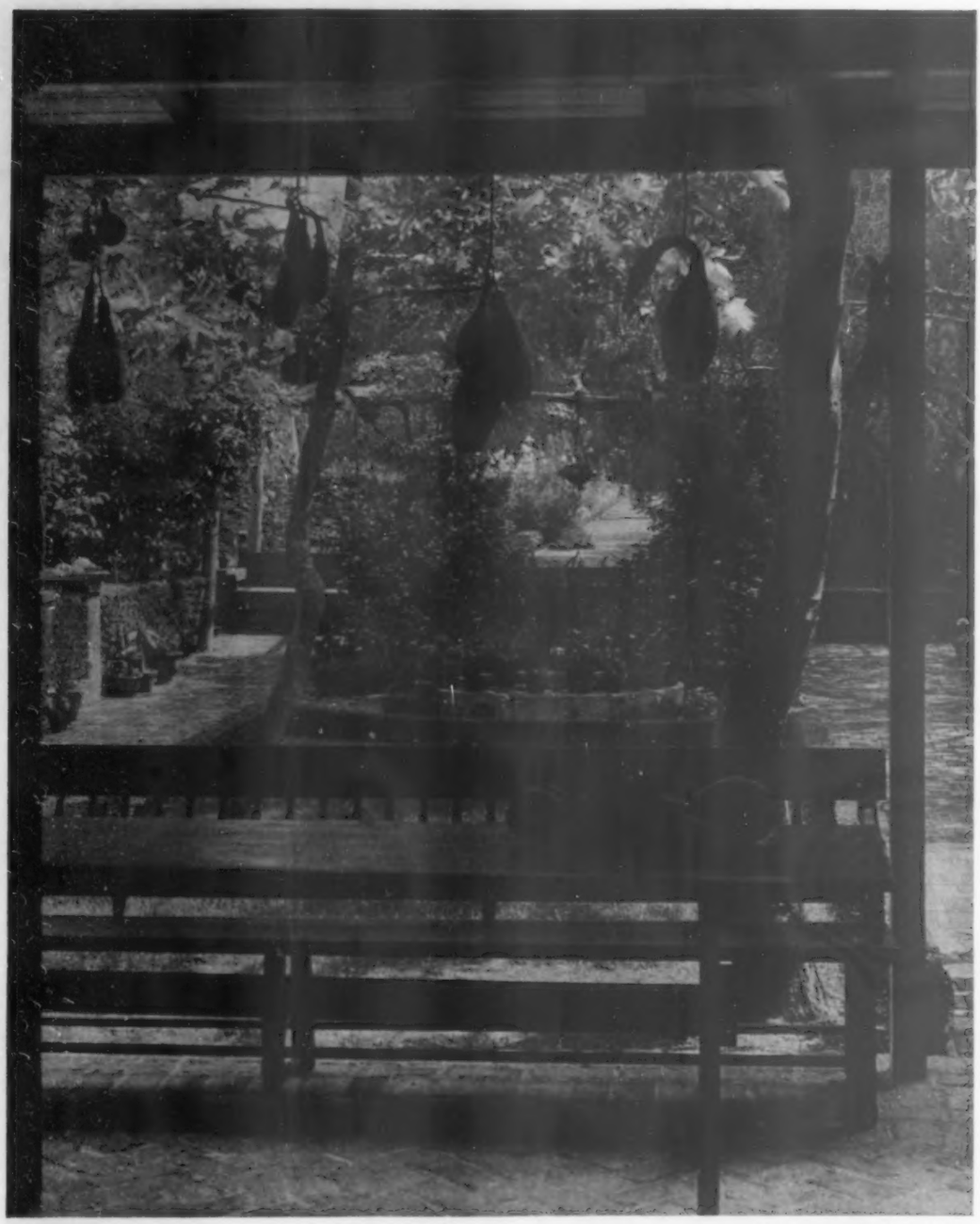
Outdoor living a living fact in this Lake Forest home of Mr. Earl Hart Miller. Have you a house "el" that might just as well be used thus for al fresco lunch?

In Mrs. Goodwillie's garden at Montclair, N. J., the often awkward angle of the house is happily converted to everyday use (above)

While clear across the continent Mr. and Mrs. F. Day Tuttle, Santa Barbara, Cal., do a like thing with a grass area to lend coolness (right)

Opposite page: A sun-spattered patio in Santa Rosa, California





*Photographs by Joseph B. Wertz*

*Sylvia Starr Wertz*

# The Dramatic Gourd

***Simulating colorful lanterns, though rather grotesque, these Pinch-bottles and a Gooseneck hang from the rafters in the outdoor sitting room in the garden of Mrs. Carlo Galli, in Pasadena, California***

"A HUNDRED gourds in my garden were worthy, in my eyes at least, of being rendered in marble. If ever Providence (but I know it never will) should assign me a superfluity of gold, part of it should be expended for a service of plate, or most delicate porcelain to be wrought into the shape of gourds gathered in my garden.

"As dishes for containing vegetables they would be peculiarly appropriate. Gazing at them I felt that by my agency something worth living for had been done. A new substance was born into the world. They were real and tangible existences which the mind could seize hold of and rejoice in."—NATHANIEL HAWTHORNE.

If you liked the Mexican painted pottery fruits that made such spicy looking centerpieces for casual country luncheon tables and such bright patterns when strung along the garden wall, then you will be even more entertained by the Gourd craze that is well under way in California. Gourds of decorative and utilitarian worth are among the newest as well as the oldest of stage "props."

India, where they are trained over lattices, is thought to be the birthplace of the parent forms, but gourd cultivation began before the dawn of history—even in the Bible we find—"and the Lord God prepared a gourd and made it come up over Jonah that it might be a shadow over his head to deliver him from his grief so Jonah was exceeding glad of the gourd." So was the American Indian who used, and still uses it not only as a rattle to accompany his dances but as a staple of his comparatively limited diet. Squash of course is from the Indian name for it.

Here in America the question of "when is a Gourd not a Gourd but a Squash" has become a most confusing one, as Europeans say Gourd when they speak of the edible varieties and we apparently do not. Basically there are but two Gourd families: the yellow flowering or soft shelled kind called Cucurbita and the white flowering or hard shells called Lagenaria.

Among the imposing array of some ninety genera and over seventy species of the first family, are found the Melons, Cucumbers,

**It is no great tax on the imagination to picture a Turk's turban when looking at the two large Gourds below—for that is what they are called. They are tomato red striped with yellow and green. The small one is a melon type; green and cream striped, it closely resembles a melon**

Gherkins, Chayotes, Pumpkins, and Squashes—all familiar garden plants and probably similar to the ancestor of Biblical fame but some that have developed since Jonah's day would surely astonish that worthy gentleman if he could recognize them at all.

Some of the common names describe them with amusing aptness, for instance: Gooseneck, Pinchbottle, Turk's Turban, Hercules Club, African Pipe, Ostrich Egg, Dish Rag or Vegetable Sponge, Gooseberry, and so forth. Most of us have seen Gourd dippers and bird houses made from the dried and hollowed shell of the bottle Gourds and some of us know that the colonists also made sugar bowls and powder horns, even spoons and salt shakers of the spoon variety, and that the Dish Rag has a pulpy interior which when dried and run through a wringer makes an excellent sponge. Many a Colonial housewife used a Calabash bowl to hold her mending and darned her homespun socks over a hard little "nest egg" Gourd. Today the Mexicans have a more romantic use for them. They decorate half a wee Calabash Gourd, not as big around as a dime and hang from it a pear-shaped drop, carved out of Gourd, as earrings for their Senoritas.

Added to these many uses, ancient and modern, culinary and otherwise, we find all sorts of garden enthusiasts growing them for the decorative qualities of their rampant vines, whose large dark green leaves and sometimes twelve-inch tendrils, fling lovely bold designs along a stucco wall or make delicious bowers of shade under an arbor, where if coaxed to hang downward, the fruits toward fall, will swing like grotesque ruddy lanterns overhead. The large hard shells look best hung up in swags but the smaller ones may be made into lovely Della Robia wreaths, or heaped into Indian baskets, bowls of beaten copper, containers of carven wood, pottery dishes of turquoise, yellow, and orange, and willow trays. I have even seen a carefully chosen group piled on a splendid Sheffield silver tray that looked stunning on the black top of a grand piano!

For the all white color scheme nothing is more unusual than a collection of the subtly sculptured all white forms: egg, pear, and apple shaped or round with fluted edges, more interesting than the Chinese porcelains they resemble because the texture of a living thing can never be compared with an inanimate copy. Such a white centerpiece becomes strikingly modern when placed on black glass or, say, in a low flaring bowl of the all black Santo Domingo Indian pottery.

Gourd seeds, except for rare varieties from China and India, are quite inexpensive and their culture is simply that of Squash and Cucumber, which means that they should be started indoors in cold climates, in late March and not set out till all danger of frost is past. They will grow in hills made twelve to eighteen inches across, allowing six seeds to a hill planted about one inch deep. If all the seeds come up the hill should later be thinned to three plants. However, Gourds grown on the ground are apt to have a

**For a decorative effect against a rather severe garden wall the Gourd is very useful. The concrete wall is a perfect background for this purpose. Here are the Gooseneck and Pinchbottle types**

**Living ornaments for a garden gate post: a white star-shape, an orange-red Turk's Turban, a large white Warty, a green and cream mottled Malabar Melon, and an orange-yellow warty Pear, grouped in a scalloped pottery dish of turquoise blue. Right: For the all white color scheme white Gourds in a pedestaled dish are particularly lovely. Center of page, left: An orange-yellow Warty Gourd, an avocado green slightly warty Pear striped with yellow, and a Pepo or Onion type striped with green and chartreuse. Below, right: Pale yellow Warty Gourd, green and yellow (half and half) Onion type, and an orange and green Acorn Squash—the latter being edible**

of growing Gourds, though seed from the bottle and spoon varieties always fruit true to type, and all Gourd seeds remain viable for five or six years.

The fruits themselves will keep at ordinary house temperatures often for a year after picking. It is not wise to shellac them as even when thoroughly ripe and apparently well cured or dry much moisture is still contained inside and will rot the seeds, finally spreading to the surface; however, they may be waxed with a fine colorless floor wax without danger. Gourds should not be picked till the stems turn brown at the fruit. Leave an inch or more of stem on the Gourd as it helps when you want to string them together and provides proof of the genuineness of the sometimes unbelievably weird freaks.

**In this basket of beauties you will find familiar friends; the Crookneck, Turk's Turban, a round orange warty, a small bottle, an orange cucumber type, a large bottle, and behind the Crookneck a green and cream Malabar Melon. The last has leaves very much like those of a Fig**

white or soft spot where they have rested on the earth so that planting along a fence, trellis, or even under a tree (in sunny climates) is preferable. When planted in rows the seeds should be five or six inches apart, thinned finally to give about two feet between vines. They love the sun but need plenty of moisture, not too much of course as they do mildew if kept continually wet, and then will need dusting with sulphur.

They need feeding at first, usually stable manure or a commercial plant food, preferably one rich in nitrogen, though nitrogen must not be used after the vines get well started as it forces too rapid growth of leaf and no fruit forms. A peculiarity of the warty kinds of Gourd is that a seed from one may sprout something quite unlike the parent fruit, which is half the fun in the game

# Join the circus without leaving home!

## *A big top garden party for fifty children and $7.76*

*Doris Hudson Moss*

WE LIVE in a neighborly neighborhood where there are wide streets, pleasant homes, lots of gardening and exchanging of plants and gardening advice, quantities of dogs, cats, lily pools, gold fish and, last but not the least—lots of children. And because there are so many children there are so many birthday parties that life is a sticky and heavenly series of Saturday crêpe paper-donkey-tail-pinning high jinx for the neighborhood little folks. When our little daughter's ninth birthday approached she calmly made out a guest list which totaled fifty little girls. She was beginning to list the eligible boys when I, her mother, declared—"No boys!" Fifty girls were plenty; more than enough in our small home; never could I manage fifty boys besides, I said. I'm sorry now. I wish we had been wiser and more generous and had asked the boys. There was room for everyone at our party because it was a circus!

This is how we did it. We have a pleasantly large back garden but as our lot is but 150 by 55 feet you may know it is not an estate. It boasts a central square of lawn which gives adequate room for handling a large group of children. At each corner of the lawn Daddy set up a camp tent. Three were for "side shows" and one a "cook tent." In the center of the lawn was placed a small platform (the floor of the children's summer play house) and this served as a stage for stunts. Then we decorated the garden with pennants —dozens of them—made from a roll of white paper such as I use for covering shelves. The children and I made them in one afternoon with tempera water colors and brushes by marking the paper into V shapes and painting the Vs roughly and gaudily as pennants. When the paint was dry, we cut them apart and pressed them flat beneath a weight. The day of the party we strung them on strings and they adorned the garden very gaily. Along the clothesline, between the fruit trees, along the fences and porch rail they fluttered. Then we tossed serpentine into the trees and it added its color and carnival feeling to the scene. We moved the radio to the back door and put the old phonograph in the yard and let them both play at once, in a grand simulation of rival bands at a circus.

I bargained with the popcorn man who makes his leisurely way around our town and found that he would be glad to come to our party if paid $1.00 per hour and would give the youngsters fifty half bags of popcorn. He shrugged his Italian shoulders and said, "Sure—I don' maka more than twenty-five sales in one hour—sure, I come with the wagon!" He backed his wagon down our drive and parked it by the garage and dispensed his buttery hot corn to the tune of his shrill whistle. Somehow, the sound of that little whistle means *carnival* to most of us.

We found circus invitations to send our little guests which bore fine pictures of clown and elephant. We asked all the children who could to come in costume. We painted some paper signs and I tacked them on boards to garden stakes and stuck them into the lawn near the front door: "WELCOME TO MARION'S CIRCUS," "THIS WAY TO THE CIRCUS"—and the arrow pointed to the back garden.

Ned, who is a grand neighbor lad, dressed in a Yama suit and in a white grease paint make-up made a marvelous clown. He acted as "door man" for arriving guests—directing them to the back garden where they were met by a glorious creature of the Sawdust Ring (our eldest daughter) who was dressed in all the old finery possible—an old

[*Please turn to page 177*]

*Photographs by Howard Tesereau*

# A step in the light direction

*Helen G. Toland*

MAKING the garden a thing of beauty and a joy in the hours of normal dark by bringing artificial light to lighten that darkness adds a quite new thrill for many of us. And it is so simple—just run a wire from the house circuit of electricity to a 75-watt lamp in a proper reflector, and the average garden may be given a new loan of life as dusk begins.

The artful gardener has discovered that a pool does for the small garden what a mirror does for the small room—gives it size, lends the illusion of space. With a pool to reflect a bit of the far-off horizon and white clouds skimming the blue, the merest garden plot can forget its narrow boundaries and become a wide part of the great out-of-doors.

No wonder the pool is a vogue of the day! The wonder is that more people have not thought of lighting this most moving part of the garden picture, so that it may continue to be enjoyed during the very hours when the family are at leisure to enjoy it, and when the night blooming tropical Waterlilies are in their full glory.

For the price of a tank full of gasoline, you can buy equipment that provides beguiling even underwater lighting effects in the garden pool. Mr. W. J. Koehler of Cleveland did this successfully as the illustration shows. At first he used an old street lighting unit, planted at the far corner of the stone flagging around where it served also to light the way to the garage.

**Garden lighting at entrance to All-Electric Home, General Electric Institute. Flood lights at low levels, but not obtruding on the eyes, give a charming illumination to the flower borders at night. Top photo: This underwater lighting in Mr. W. J. Koehler's Cleveland garden is accomplished by plugging in several electric lights in the form of lily pads floating on the water**

But there is nothing conducive to quiet reverie about a street light, and this one obviously proved no exception.

An underwater lighting installation was evolved. Those who come calling in broad daylight are now told: "Too bad it isn't dark, so you could see how lovely it is with the lights." A study of pool requirements led to the design of a new lighting unit which, unaided, will provide adequate underwater lighting effect for a pool from six to ten feet in diameter.

This is an all-metal illuminated device of non-rusting material shaped as closely as possible to the actual lily-pad form. The upper side is colored to match the pads and the lower side is aluminized to furnish a good reflecting surface for the light from

a 60-watt bulb, held in place by a shade clip, cadmium plated to prevent rust.

A waterproof socket that can be immersed in water when the bulb is tightly screwed in place, ten feet of heavy, rubber-covered waterproof cord and a waterproof plug, complete this very practical little lighting unit, ready to be plugged into the nearest socket.

If the cable is anchored on the bottom of the pool with a rock, the metal pad will float inconspicuously among the lily pads.

A breeze sending light shimmering ripples across the water's surface gives an effect out of all proportion to the time and money spent on it.

There is the light-rock—to all appearances just an ordinary rock, but within it, a small lamp is concealed, which may be trained to floodlight the rock garden, to illuminate other beds of low flowers or even to reveal the steps of the terrace after night.

There is the bright bird that carries a small lamp under his wing, and the metal flower shield, both ready to help light the garden. Besides these special devices, there is the simple floodlight, to be mounted high out of sight somewhere, to pick up the outlines of a favorite planting or a tree, and there are small reflectors designed to carry 40-watt or even smaller lamps. All of these are at home in any garden, ready to pick up nighttime beauty where they find it, and reveal an entirely new aspect of the garden as a picture.

**The source of light here is a small lamp under the wing of a bird-figure, the light fitly illuminating the purple and white Phlox**

It is surprising what great results very little light will do in the garden after sundown. You know what a single candle will do for a room that is completely dark. By the same token, a few low-wattage lamps will do much for the garden, which is usually located in a quite dark place. After all, it is the subtle effect of moonlight rather than the effect of broad sunlight which you wish to achieve in the garden after night.

This implies the discreet use of light—a little, and the source of that well concealed. It implies, too, the use of many small, scattered units, rather than a few high-powered ones.

Three flower shields and one bird shield were used to illuminate a bed of purple and white Phlox, and to complete the lighting of the pool, as shown herewith, three small reflectors, each carrying a 15-watt lamp, were used. Thus the fountain figure is seen in silhouette against the grasses bordering the pool. As found in the stores, these reflectors are mounted on a short spike, which enables them to be planted firmly in the ground, and they come complete with the eight feet of rubber cord necessary to carry them safely through damp underbrush and such. They may be equipped with lamp bulbs ranging from 15- to 40-watt sizes as may be desired.

The effect? Well, isn't one picture worth ten thousand words?

Complete lighting of the entire garden, if it be large, involves the use of several units and therefore more expense of time and

*[Please turn to page 179]*

**Waterproof and floating illuminated waterlily pad designed by Constance Potter especially for garden pools—just plug into the house current**

**A full garden lighting equipment to meet all needs. Ordinary white bulbs are used in simple reflectors made for outdoor conditions. For additional color effects tinted lenses are fitted to the reflectors**

# Metamorphosis of a white elephant

## Charles S. Keefe, architect, takes a forlorn little house and for less than $5,000 makes it a real home

*Ernest Eberhard*

THERE is certain charm about an old house that is hard to capture in the new. Maybe it is the atmosphere of romance that always seems to cling to places where people have lived and loved happily. Maybe it is the softness and gentle aspect that comes with age. Or maybe it is just something that captures our imagination and causes us to weave a spell of romance that makes ancient timbers whisper to us the understanding that has come to them through the passage of time. Many an old house, forgotten, forlorn, holds in its being the promise of beauty, but only to a discerning eye.

The J. Albert Nelson house at South Norwalk, Conn., was such a house. The pictures of it before alteration show just an unattractive cottage. The plan is an impossible one, with its poorly placed staircase shedding a blight on a living room darkened by a latticed porch. The bedrooms, as shown in the plan of the second story, are badly cut up; there is little one could do in the way of tasteful furnishing. And as a consequence, when the owner rented the house for $30 a month, tenants would not stay long. When he reduced the rent to $25, even that small sum was more than the house was worth. Nobody wanted it. In despair, the owner decided to have the house brought up to date and commissioned an architect, Charles S. Keefe, to try his hand. Upon completion of the alterations, the house promptly rented for $100 a month—and stayed rented until the owner fell so much in love with the place after a short time that he decided to live there himself!

What was done is not apparent at first glance. One must study the plan a bit, and then all at once the secret of the change becomes clear. Look at the first story plan before alteration. Then compare it with the new plan. Notice how the living room at the right is an addition to the old plan. There was a sound reason for handling the problem in this manner. The old cellar was too low to be practical, the main stairs were in bad shape, the chimney was in a dangerous condition, and the warm air furnace was on its last legs. The simplest and cheapest thing to do was to excavate a new cellar alongside the old house, thus avoiding the necessity for disturbing existing foundation walls. Also it made it easy to build a new chimney and eliminate the old one, which broke through the old house in just the wrong places. Plenty of space was now available for a modern one-pipe vapor system. The result is an attractive, light living room, a dining room, pantry and kitchen, with a central hall providing easy access between kitchen and front door. The old kitchen became a maid's room.

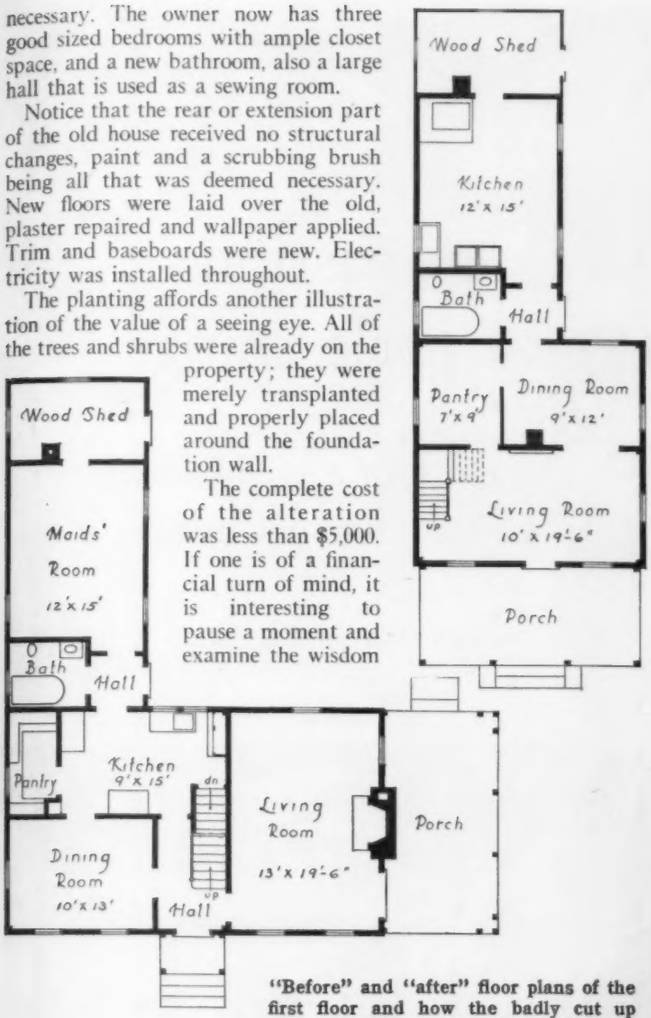
A major change affecting the second story was to carry up the walls of the main part of the house an extra five feet, thus giving ample head room for good sized bedrooms. Then the roof was turned at right angles to its former position, the old timbers being used with but few new ones

necessary. The owner now has three good sized bedrooms with ample closet space, and a new bathroom, also a large hall that is used as a sewing room.

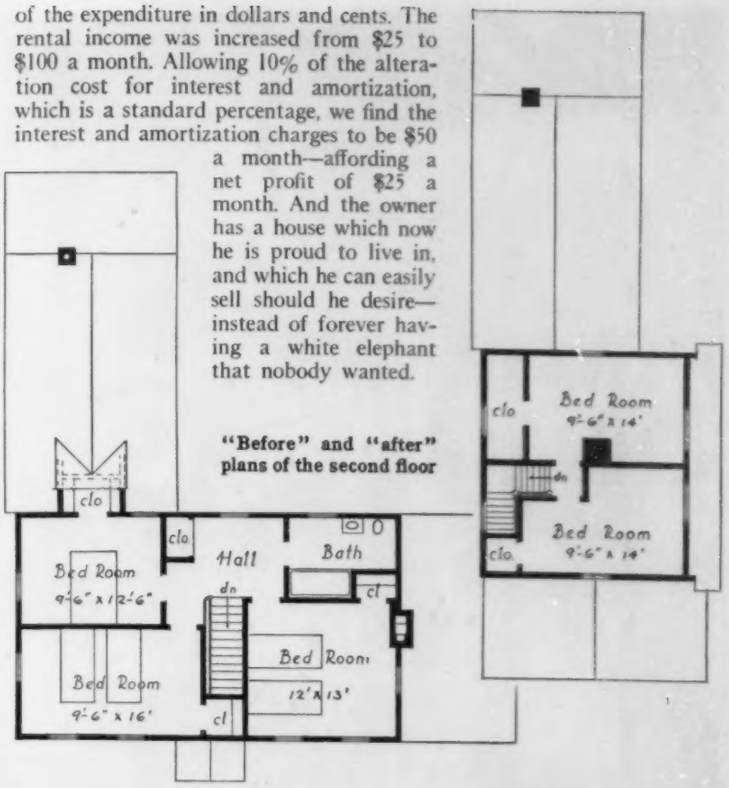
Notice that the rear or extension part of the old house received no structural changes, paint and a scrubbing brush being all that was deemed necessary. New floors were laid over the old, plaster repaired and wallpaper applied. Trim and baseboards were new. Electricity was installed throughout.

The planting affords another illustration of the value of a seeing eye. All of the trees and shrubs were already on the property; they were merely transplanted and properly placed around the foundation wall.

The complete cost of the alteration was less than $5,000. If one is of a financial turn of mind, it is interesting to pause a moment and examine the wisdom of the expenditure in dollars and cents. The rental income was increased from $25 to $100 a month. Allowing 10% of the alteration cost for interest and amortization, which is a standard percentage, we find the interest and amortization charges to be $50 a month—affording a net profit of $25 a month. And the owner has a house which now he is proud to live in, and which he can easily sell should he desire—instead of forever having a white elephant that nobody wanted.




**"Before" and "after" floor plans of the first floor and how the badly cut up space was redesigned for livable use**




**"Before" and "after" plans of the second floor**

# A passion for little things

## The story of a well-known writer's summer home

*Georgiana Reynolds Smith*

*Photographs by Ross W. Baker*

**In the old corner cupboard above, a lovely butter yellow lined with robin's egg blue, is a collection of old glass, and in the old copper wall fountain at the right of the cupboard, a mass of orange marigolds, white cosmos, and white feverfew. At the head of the stairs in Mrs. Irwin's house is an engraving of Daniel Webster, looking out beneath sternly beetling brows above a collection of old brown bottles**

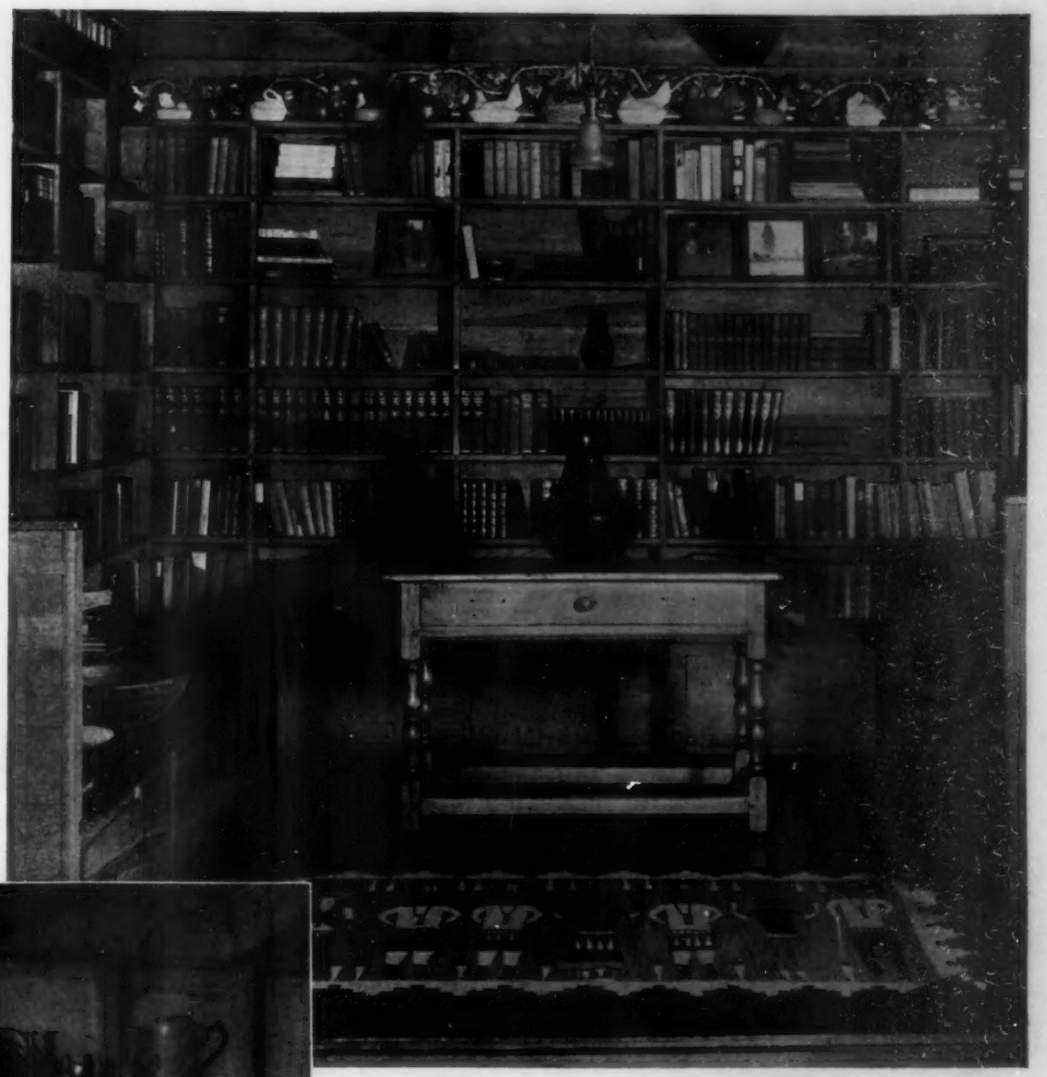
I HARDLY know whether this is a story about a house or a personality. The two are very much bound up together and it is surely the warmth and vigor of this particular personality that makes the house so interesting and attractive and, indeed, unusual.

There is something very direct and hospitable about the house, as there is about the owner, and her passion for little things (which is her husband's explanation of her numerous collections) makes the house warmly human, like herself. So many "little things" in almost any one else's house would result in mere clutter. Here they are arranged with originality and charm, with the added fillip of a sense of humor, and this, in addition to the fact that they are interesting little things to begin with and that their background is of the simplest, saves them from becoming a meaningless jumble of unrelated objects.

Mrs. Irwin has no inhibitions about what sort of things may be assembled with propriety under one roof. She blithely ignores all conventions as to what should "go" with what, and combines early Americana, Victoriana, Chinese, American Indian, and even some very modern things, according to the modernistic idea of discriminating eclecticism (in which, by the way, she was some twenty years ahead of the game), and the result is charming.

The house itself was planned about thirty years ago, from what is now considered the ultra modern point of view of making a workable, livable plan and building four walls around it. One lived such and such a life and had to have certain provisions for work and recreation, for alternate entertaining and relaxation. Architects who could grasp this essential idea, thirty years ago, were rare. It had to be someone with imagination, not to say daring, combined with a sense of humor, and so Gelett Burgess, close friend of Mr. Irwin, who amused himself by planning houses and making clever little models of them, when he was not busy writing about the diverting activities

**China hens and other smug creatures march across the top shelf of the library, making a series of gay motifs against the gold grape vine of a Chinese wood carving atop the bookshelves; a combination which sounds odd beyond belief but is both decorative and amusing**



of the immortal Goops and other matters, designed this house, which so successfully embodies the owners' joint conception of what a summer house should be.

The interior is simple in the extreme, with much of the construction left exposed; the walls of Georgia pine, stained a warm brown that has taken on a delightful patine throughout the years, and to which the photographs do not, by any means, do justice. Mrs. Irwin says that the satisfying color of these walls was a piece of sheer good fortune, for when she was asked to select the color of the stain from the painter's samples, she had had no experience whatsoever in that sort of thing and made her choice with fear and trembling, somewhat appalled at the idea of having to make a decision so irrevocable.

The living room is admirably adapted to large informal summer gatherings, for such is the magnetic personality of both the Irwins that they are almost constantly surrounded by interesting people from near and far. A deep alcove at one end of the living room, on a slightly higher level, forms the library, and from this alcove a door leads down a step to Mr. Irwin's study, where he may shut himself up in splendid isolation, without fear of interruption. Mrs. Irwin's study is upstairs, where she dictates her books to a secretary. "The Quarters," as the wing set aside for the colored servants is picturesquely called, is quite off in a corner by itself.

So much for the general arrangement of the house, and now for the collections which color and greatly enrich the severely simple background.

**The stained warm brown walls of Georgia pine are hung with charming American "primitives" like the portrait at the left of a sweetly serious lady at the harpsichord, in her wide lace collar and dress of bottle green**

Mrs. Irwin was also a good bit ahead of the game when she was first seized with the collecting fever. She was a familiar figure at country auctions in and around Scituate long before it became the fad for summer people to go to auctions and collect antiques. Those were the blissful days when it was quite possible to acquire a Chippendale chair for the proverbial song, and when for the sum of fifty cents or less one might become the happy possessor of some small object of rare charm or beauty. From each auction Mrs. Irwin would come home with her treasures, setting aside the choicer, finer things for the more formal setting of her New York house; the cruder, but sometimes very appealing examples of American folk art finding a place against the pine walls of the Scituate summer cottage.

There are many pieces of pine and maple, including numerous small tables with long slim tapering legs, which Mrs. Irwin calls her "gazelles"; old pewter, and old glass bottles, and charming American primitives like the por-

*[Please turn to page 182]*

*Photographs by George H. Davis*

# Needlework is definitely BACK!

## *Christine Ferry*

**The "pick-up" work of grandmother's workbag has found its way into the workbags of 1934 and we are plying the crochet hook and needle with as much zest. Not in crocheting colored edges on wash cloths or making "yokes" for nightgowns—but in delightful accessories for the house, such as the smart runner set pictured above**

ALTHOUGH it might at first appear that all one's feminine friends and relations were busily engaged in the making of crocheted and knitted garments, a peep into the capacious good-looking workbags which dot the landscape will reveal materials planned for quite different purposes. For needlework is definitely back. Perhaps because of the general trend toward more gracious ways of living or for the reason that attention is being directed toward a more fruitful use of leisure, women are becoming increasingly conscious of the lure of the needle and appreciative of its accomplishment in matters of home furnishings as well as dress.

Not for many years has crochet been as popular as it is today, and to the mothers and grandmothers of some of us the zest with which the younger generation is plying the crochet hook in the making of bedspreads and doilies must be quite diverting.

The small blocks of which many of these popular bedspreads are composed are most delightful pick-up work—just the thing to be carried about in the summer workbag. Another point in their favor at this season, when one trips about from place to place, is that being made of cottons which are carried in stock by dealers generally, the working material can be secured from time to time as it is needed. Although usually made of the natural (unbleached) string-like cotton upon which Dame Fashion has set her seal of approval, several pastel colors are sometimes combined, as in the making of the small shell stitch block which has long been a favorite in colored wools.

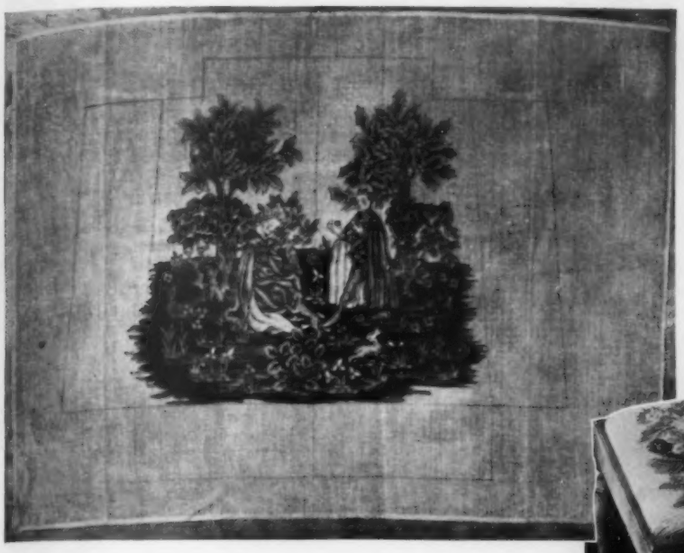
Many patterns of long ago are seen in these modern bedspreads —popcorn, filet, and other time-honored stitch combinations being used—and the blocks are square, triangular, or many-sided, each sometimes complete in itself or, again, forming a section of a design which is developed as the medallions are joined together. While these crocheted spreads are usually quite open in texture, and placed over a colored lining when in use, the knitted ones with which they divide honors are, on the other hand, usually done with white thread and are quite close in texture.

The same string-like cotton and block designs similar to those used for the popular crocheted bedspreads are employed in the making of lace tablecloths, either in the white or unbleached tone and sometimes the latter is combined with a delicate shade of ecru with very stunning effect. These lace covers are very decorative, work up quickly, and being made in small blocks can be shaped to suit the individual table.

Crocheted table doilies, in the form of oblong place mats and runners, are also very popular with the hostess, either in the natural color string cotton or finer threads in both solid and shaded color. They are exceedingly good looking, sturdy enough to be protective, and need only occasional laundering.

Pieced and quilted patchwork is another old-time pastime which we of today find very likable for cushion tops as well as bedspreads and for which we are using the same sort of glazed chintzes and calico prints as did our ancestral grandmothers. Elaborate patterns are quite unnecessary, as some of the smartest effects are being secured with small block and elongated diamond patches, either

**Needlepoint is a most delightful and profitable form of pick-up work. Larger pieces for benches or chair sets for the more ambitious, and smaller ones for quaint fat pincushions for Victorian dressers, small elbow cushions, foot-stools, or bell pulls are some of its useful and decorative possibilities**



in a print or in a solid color.

One of the nicest things recently seen in a smart trousseau establishment was a chaise longue set for a country house, consisting of a huge soft cushion and throw made of two-inch squares of calico prints—green, orchid, and peach—set together diamond fashion and so arranged that the bands of color ran horizontally across the width. This idea immediately suggested itself to me as one equally good for a regulation bedspread and something which anyone can make, as material of this nature is available in all cotton goods departments. The patchwork was quilted through a single layer of sheet cotton a little way in from the seaming on each side of the small blocks, and both cushion and throw bordered with a wide double flounce of the green calico piped on the edge with contrasting color.

Plain chintzes or any of the waterproof fabrics in the combinations of strong clear color, now so popular, make stunning cushions for porch uses—red and dark blue, lime yellow and brown, orange or green with black, and any of these colors are also good with white. Square blocks of alternating color can be joined in square or oblong shapes, each one stuffed quite plumply with soft filling and stitched flat along the lines of seaming. Or the small diamond patches may be set together in pattern form, after the manner of the familiar quilt blocks and quilted flat over an interlining or backing.

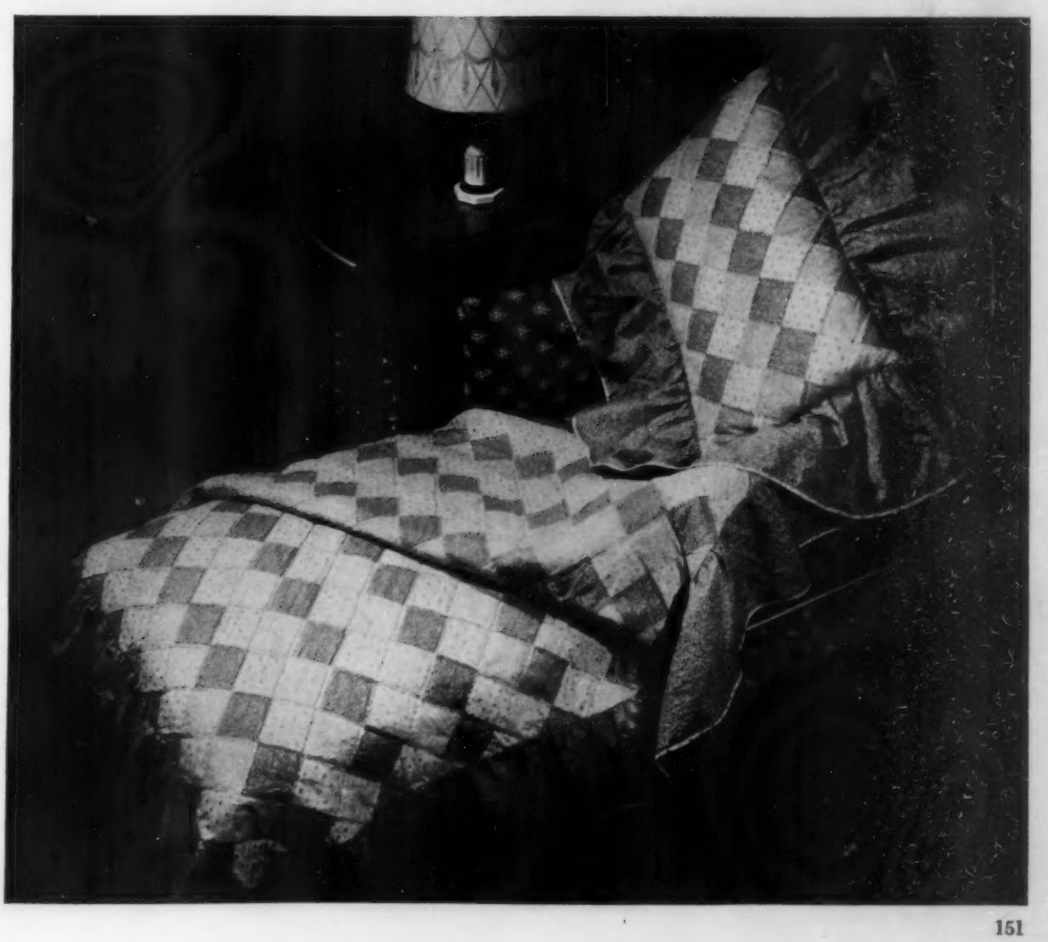
Hooking is also as popular as ever and although it can hardly be considered workbag material, now that frames set on standard uprights are so readily available, it can properly be classed as pick-up work even for out of doors, as the frames can be carried about from place to place and one can work a little while at a time, as the opportunity presents itself. Aside from the large burlaps for floor rugs, there are the smaller ones for stool tops and chair seats, the latter to be finished as mats and anchored in place at the four corners of the seat with twisted or knotted cords and tassels. Round seat mats, lined with oilcloth or other waterproof goods make most practical cushions for out of door uses.

While many rug makers prefer to work with the old-fashioned hook (drawing the loops of material through to the right side) the modern rug needle, which punches the loops through from front to back, is a much appreciated time saver. Although the colored burlaps to be found in the stores are specifically designed for the rug yarns manufactured for the purpose, there is no reason why they may not be utilized for material which one may have in the home, and the small pieces, such as mats and chair seats, can be stretched in a stout old picture frame, if one does not happen to own one of the rug frames.

Needlepoint is a most delightful form of pick-up work. One can buy the tinted canvas and work out the pattern, as well as background, stitch by stitch. Needlework departments also have a wide assortment of imported canvases with the central motif finished and the background only to be filled in. There are the larger pieces for benches and chair seats, many of the latter being equally usable for cushion tops, as well as the smaller ones which make up into the quaint fat pin cushions for Victorian dressers, small elbow cushions and stool upholsteries, and the long narrow strips for those delightfully decorative old-time bell pulls.

English crewel embroidery is another form of decorative stitchery of which the self respecting work bag will be proud. Or it may be that you are doing

**Recently seen in a smart trousseau establishment was this chaise longue set for a country house. An idea equally good for regulation bedspreads**



These hand-crocheted bedspreads combine old world charm with present-day economy and are perfect for the mahogany four-poster. The upper one is called the spider-web popcorn and the one below it is the diamond popcorn. They are made of Bucilla knitting and crochet cotton and are composed of individual sections and joined together. The background of the lower one is unbleached and may have contrasts of aqua green, pastel blue, salmon rose, or orchid

*Photographs by F. M. Demarest and George H. Davis*

cross stitchery in the Russian manner on your tea table linens or bordering luncheon mats with Swedish weaving or doing quilted cushion tops. Did you know that these last are quite lovely for country house uses when made of fine gingham instead of taffeta or other silk material?

Department stores are offering such a splendid assortment of cushions for veranda uses so modestly priced that it hardly seems worth while to make covers for the ones left over from last season, but if you do decide to utilize the old fillers, remember that plaids are prime favorites this summer and make up some of them into boxed shapes with moss seam trims of solid color. Should you be unable to find exactly the right color in the shops, you can make this fringe trimming on the sewing machine attachment which has been popularized of late, using woolen yarn in solid or blended color.

The delightfully quaint kitchen holders shown here are made of checked gingham counting about 8 squares to the inch. They are trimmed with bias fold in a darker shade of the body color and a little run-in stitchery in black. As this gingham is obtainable in red, blue, green, yellow, or lavender checks, it is easily possible to tie up these holders with individual kitchen color schemes.

Cut two pieces of the gingham 6½ x 7 inches. Fold short sides together and, starting at the center, cut off one corner at such an angle as to leave 4 inches across center for roof.

Baste these two pieces of gingham together with wadding between and bind edges with the bias fold, squaring up corners neatly. Then apply a flat strip horizontally along base of roof on both sides of holder and attach a loop made of two 4-inch strips of the biasfold, felled together, to the center top for a chimney hanger. For the best effect the bias should contrast strongly with the gingham. Orange looks well on either yel-

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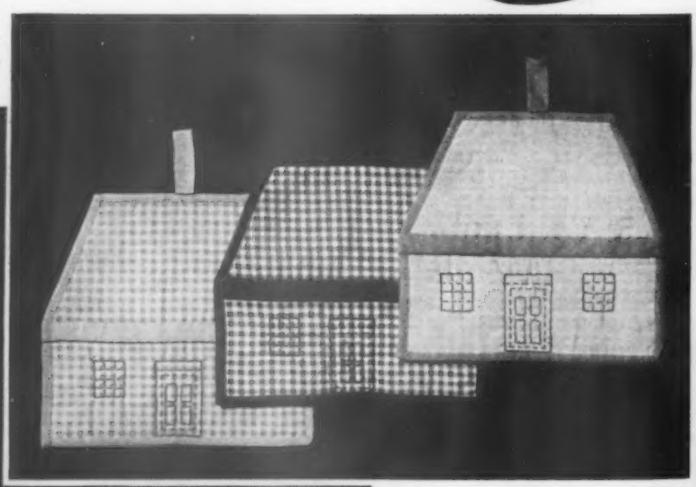
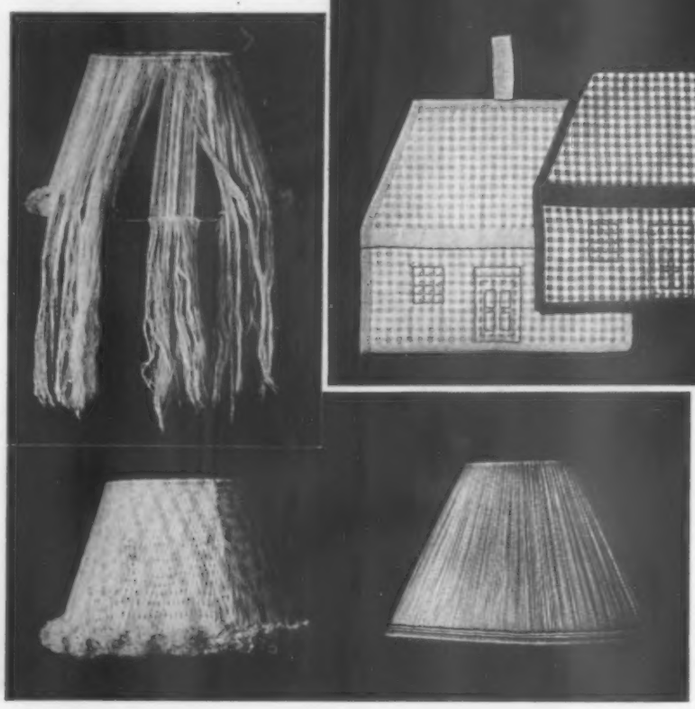




**At right, two more suggestions by Mrs. Ferry for summer workbags, two smart wool yarn shades and quaint Cape Cod gingham pot holders**

**Dwarf Chinese Yew (Taxus cuspidata nana) not clipped formally but trimmed to bushiness. Foot high plants when set out six years ago are now four feet wide**

# YEW—the best hedge evergreen

*Henry Dearden*

AN IDEAL hedge plant should be an evergreen. It should be easily grown and not finicky as to soil or situation, and reasonably free from pests. While it should not demand constant trimming it should grow sufficiently quickly to form a hedge in a reasonably short time.

For many years Yew has been considered the ideal hedge in England. The so-called English Yew, Taxus baccata, is a native of Europe, North Africa, and parts of Asia. Its beautiful deep green foliage has long been appreciated in England, one might almost say venerated, for some of the finest old Yews are to be found in the country churchyards.

Unfortunately the English Yew is not hardy in many parts of America. It succeeds well in parts of the Pacific Coast area, even as far north as British Columbia. In the East, north of Baltimore, it is not hardy, except in sheltered places, otherwise it browns badly and sometimes branches are winter-killed and it is usually late in summer before the plants recover sufficiently to look presentable.

Where the English Yew is not hardy, the Japanese Yew (Taxus cuspidata) is an excellent substitute. The rich dark green foliage which is maintained throughout the year has made this shrub a valuable acquisition. In fact the late Ernest H. Wilson said it was "an auspicious day for American gardens, when in 1861, Dr. George K. Hall introduced from Japan Taxus cuspidata, which has proved perfectly immune to the worst winters this country has since known." And that was vindicated in the trying winter of 1933-4.

The Yew is particularly useful for city planting too. It will stand smoke, dust, and the polluted atmosphere of cities probably better than any other evergreen plant. In the Schenley and Highlands Parks right in the central district of Pittsburgh the Japanese Yew has proved to be a most satisfactory evergreen.

The usual form of the Japanese Yew is a spreading bush with its branches horizontal and ascending at the ends. It reaches fifteen to twenty feet across and five to six feet high when mature. In this form it is not very well suited to growing as a hedge except in positions where a low broad hedge is wanted. When grown from seed, however, many of the seedlings grow to tree-like plants. This variation has been called by nurserymen Taxus cuspidata capitata.

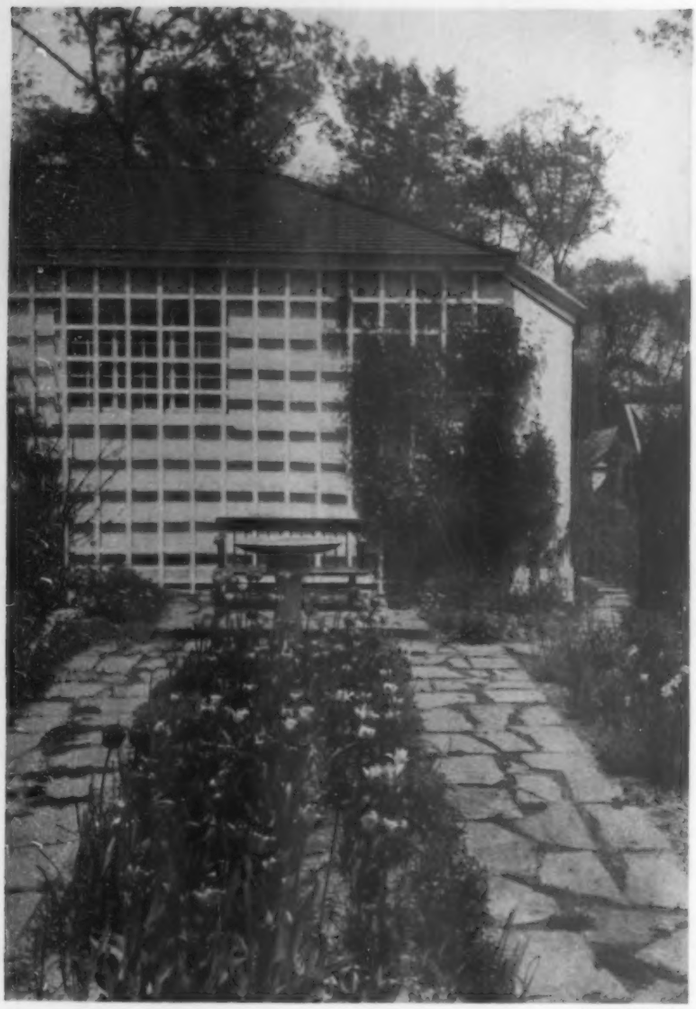
There are several other varieties of the upright Japanese Yew some of which are hybrids with

[*Please turn to page 181*]

Taxus cuspidata capitata.
upright Japanese yew.

Taxus cuspidata Japanese yew.

Taxus cuspidata fastigiata.
upright Japanese yew



*Harry G. Healy*

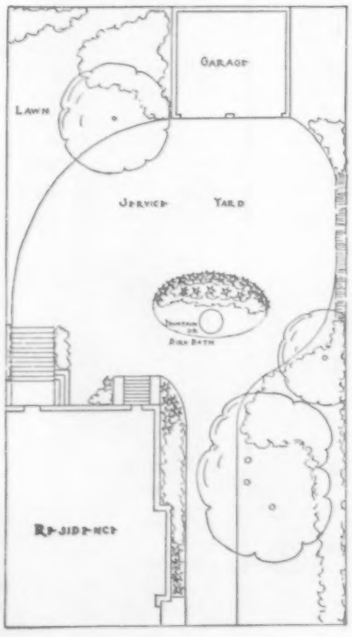
# Placing the garage

*T. H. McHatton*

IT WAS not so long ago that people who had garages wanted other people to see them. Today it is a foregone conclusion that such conveniences are on practically all well-ordered properties and no longer does their possession place one among the aristocracy. The problem of location and treatment must be faced by all house builders and owners. Too often it is overlooked with the result that the garage is "just built," when in reality on a small piece of property the placing of the garage may well determine the location of the house itself.

There are several major points to consider: 1. drainage and approach drives; 2. size; 3. materials and constructions; 4. insurance, heating, and lighting; 5. convenience; 6. beauty and planting.

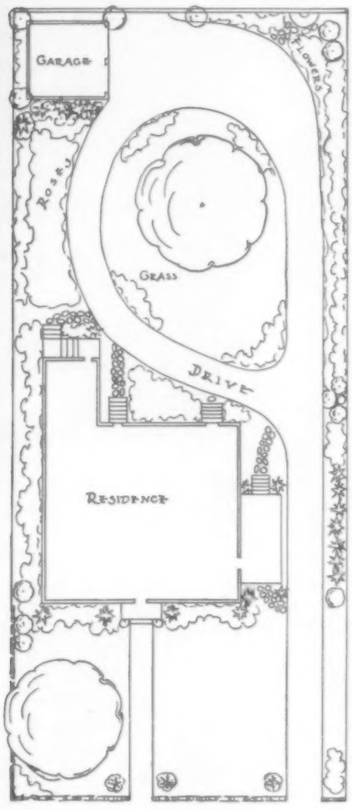
The plan for a small property 84x200 feet offers one good solution. The garage is at a low point, but the drainage is handled by a broad, open cement gutter in front of the doors. The driveway, which is nine feet wide, does not show the building from the street, but presents a vista of a wall-fountain at the curve where it bends towards the garage. The space of 25x40 feet in front gives ample room for backing out and entering the drive at the corner. The diameter of the grass plot in the center is 65 feet from outside of road to outside of road and the drive gives easy access to the service steps, the sunroom and the side porch. The gate at the back opens into an alley affording another entrance to the property. The distance from the house is about 75 feet, well over the 30 feet required to hold down insurance rates. Screening has been effected through the use of Firethorn, Eleagnus, Spiraea, and Forsythia. Lombardy Poplars being used back of the building for height; even in November—after leaves have fallen—this two-car structure can hardly be seen.



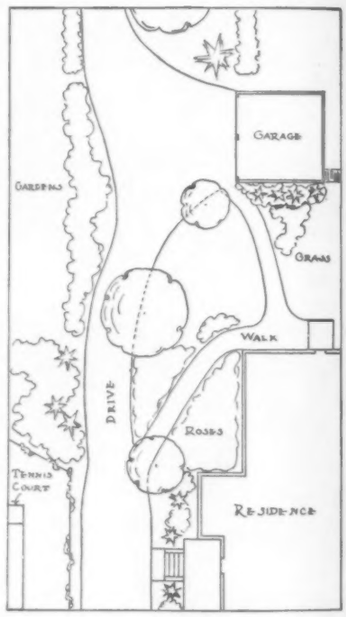

A GARAGE POORLY PLACED

The garage is wrongly placed in the plot shown at the left side. Its open doors are continually seen from the thoroughfare and even though it is a substantial stone structure, like the house, it detracts from rather than adds to the beauty of the place. The problem was met by the elliptical bed placed for a screen and by the planting of evergreens, Arborvitae, Abelia, and Spiraea, as a background for an attractive garden ornament. Behind these is a service yard 32x 60 feet, giving room for handling the cars which must back straight out and then turn.

Why so many garages are built at the end of a straight drive is hard to understand. Either a large space must be left for getting out or the car must be backed for a hundred or more feet to the detriment of the roadside and shrubs, to say nothing of the temper of the driver; and the bare, litter-filled garage, with swung-open doors does not make a good vista at the end of a drive.




PLACING OF A GARAGE ON A CITY LOT 84'X200'




PLACING OF A GARAGE ON A SUBURBAN PROPERTY

The sketch just above suggests the garage location and treatment of a larger suburban home. The drive curves by the house and cars are driven in at right angles to it. The space in front is 30x45 feet, ample for handling a car. There is a concrete walk to the back steps and the structure is set about as close to the house as insurance rates will permit.

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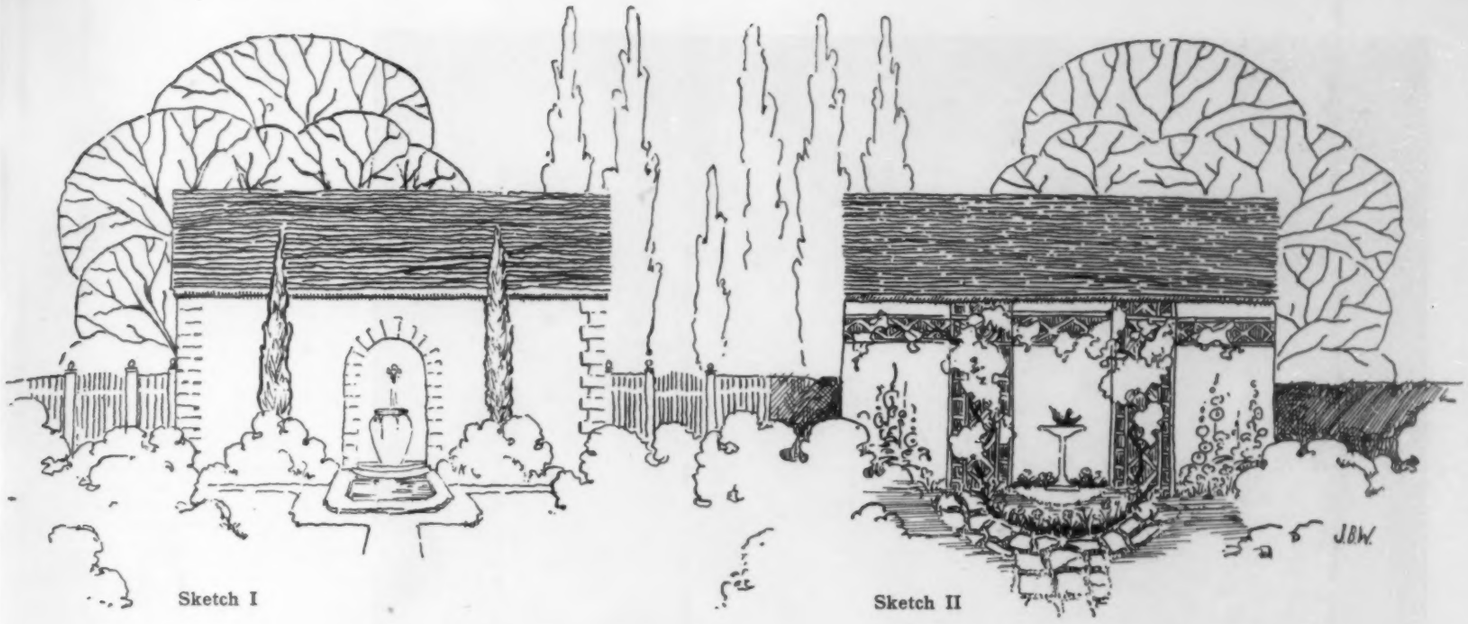



Sketch I

Sketch II

# Garage and garden should complement each other

*Joseph B. Wertz, Architect*

THE average small garage is one of our modern architectural problems. Set apart from the house, it is usually a thing of strict utility and would not seem to merit the added expense of architectural consideration, however, it is too big to be completely hidden away from the house, it demands a wide and obvious approach and its close proximity to the garden is not to be evaded. Unfortunately the charming gatehouse type of building attached to the house by a covered passage over the drive with gabled servants' quarters overhead is beyond the means of the modest home owner. For most of us the simple box with a roof on top fills the actual requirements for a place to keep the family "bus" and we let it go at that.

Garages are of such recent development that the inexpensive variety still flounders in the same mire of tawdry design as the radio cabinet, though the garage at least has escaped over decoration, in time it may come to fill its purpose as gracefully and as harmoniously as did our Southern Colonial smokehouses, outside kitchens, and dairies. Meantime, for the garden lover eager to use the space around his drive and garage to the best of his advantage, the following suggestions are offered as an inexpensive means of achieving an effect. They are for the small home owner who either already has his garage and wishes it were easier to look at or who is building but cannot afford anything but the plainest conventional stock doors and plans.

Sketch III

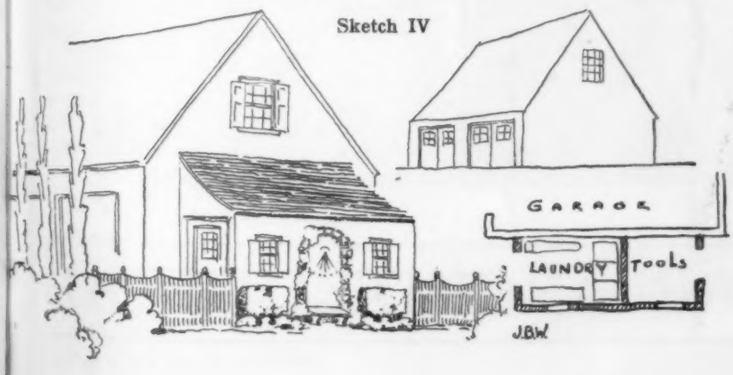
Sketch I gives an impression of some dignity, the cement pool of course being the largest single item to consider. Most garages have a water connection so that a pipe could be run through the wall and disguised on the garden side with the usual cement lion's head or other simple ornamental plaque. Beneath is shown an old oil jar but in place of this a cement vase, a bird bath or a small statue could be used equally well. If water is not available then in place of the pool a small semi-circular raised dais of earth planted with border flowers or outlined with Privet or Box is also attractive. Sketch I is the suggested treatment for a new garage to be built either of flush siding or stucco; a similar effect can be had with a lattice arch (sketch II) and sketch III shows another version of the same idea applied over a brick garage wall.

Sketch VI (see page 179) illustrates a means of camouflaging unsightly garage doors which face a veranda or otherwise deface the view from house or garden. The lattice must be compact and interesting enough in design to continue masking the garage in winter when the Grape vines, Roses, Trumpet vines, Clematis, or Wisteria as the case may be, have lost their leaves.

Sketch IV shows a picturesque little lean-to attached to the garage for extra tool or laundry space. Here a fence, some lattice work, a seat and some trimmed evergreens combine to make this strictly utilitarian little shed as decorative all year around as its frivolous sister the garden house.

Sketch V is more pretentious; designed for Southwestern localities where the Spanish stucco garage with flat roof is so much used. Here an outside stairway and a pergola atop the roof are used to make a sun deck or roof garden available to the home owner whose ground space may be too limited or uneven. The tiling under the arch of the stair and the cement pool are extra scallops for the specially ambitious water gardener who must concentrate his efforts in a small area.

Sketch V




Sketch IV

**On these two pages are shown seven distinct types of Colonial architecture, houses of all sizes and materials. The built-in garage problem is handled successfully in each case**

*Photographs on these two pages by*
*George H. Van Anda*
*Harold Haliday Costain*
*Tebbs & Knell*

# Why we publish these architectural portfolios

SOME years ago I was with the magazine "Architecture," a professional magazine for architects only. A new editor came in and one of his first innovations was a series of architectural portfolios. They were an immediate success. Remembering that, it occurred to me that if architects, with their wide access to details of this sort, found them so helpful, they must be just twice as helpful to the layman who does not ordinarily have access to large or authentic libraries.

We have published thirteen thus far and have many more in preparation—among them, portfolios of fences, radiator enclosures, dormer windows, treillage, garden gates, etc. They are

THE AMERICAN HOME ARCHITECTURAL

not published with the idea of displacing the architect's trained services but merely in the hope that they will so train our unsuspecting eyes that in a few years we no longer can be "taken in" by near-American or pseudo-Spanish architecture. A wild hope, perhaps, but a hope fondly cherished.

A leading architect has declared the small house the most difficult of *all* architectural problems. Yet otherwise shrewd buyers put their largest single investment into some cramped, ugly "box" designed by a developer who knows nothing at all about architecture. Why employ a professional architect—so long as the public

out this country. The American home buyer gladly pays for professional services when his family is ill or he needs to be defended in court—but his *large* lifetime investment he blandly trusts to a non-professional and a "shyster" in every sense of the word, when he professes to be able to *design* as well as build a house.

"falls" for trick devices and does not even know the difference between good and bad design? Certainly, it is the American home buyer who must be blamed for the atrocious small homes through-

A good "ready-made" house costs no more and often less than a bad design, except that the builder must use *professional* advice and so far the public does not demand it. So let's begin by training our eyes to note the important "little things" they offer us. Let's inspect the doorway, the roof lines, or the windows—before we go inside and fall for the cunning breakfast nook or the orchid tiled bathroom. We live in a house a long time—and long after orchid bathrooms and cunning little breakfast nooks are out of fashion our architecture is still with us.

At left, the house built up for a view; the garage built low for convenience

At right, a compact little house and garage all in one piece—with no pretense about any of it—and the whole a pleasing bit of planned design. Below, another Colonial house whose garage in no way detracts from its street appearance

*Photographs on these two pages by Richard Averill Smith, Harold Haliday Costain, and Telbs & Knell*

# THE AMERICAN HOME ARCHITECTURAL

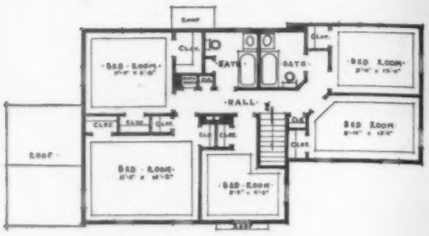
Below: Built-in garage at rear of Yeager-McDowell residence in Knoxville, Tenn. Barber & McMurry, architects

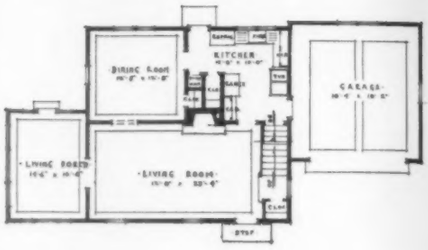
At top, a built-in garage balances the open porch on the opposite end and forms a pleasing break in the roof lines

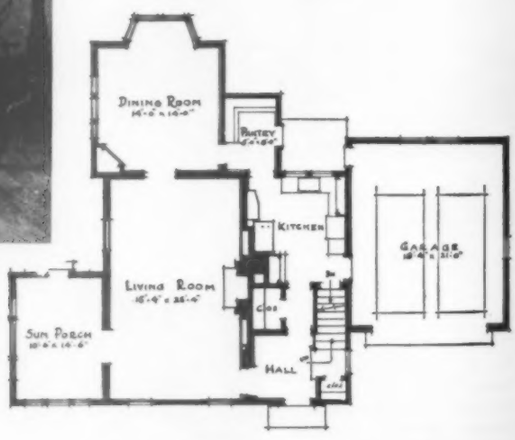
In center, another solution for the sloping lot. At right, a brick and timber garage for the French provincial type of house—obviously planned as one unit with the house

At the left is shown the sunporch of Dr. Carl Hettesheimer's home. It bespeaks the out-of-doors no matter what the time of year. The architects have designed an interesting domed ceiling and, in also planning the decorating, have made a delightful selection in ivy-covered wallpaper

No change was made in the second floor of this house. But a comparison of the two first-floor plans below will show how greatly the process of remodeling has improved the first floor, described here in detail




*Godwin, Thompson & Patterson, Architects & Decorators*

# Remodeling an almost new house

## A doctor of medicine calls in a doctor of architecture on a case of cramped, congested rooms

A GREAT deal has been said and written about remodeling. And when we hear or read about it, usually we visualize a little old tumble-down house, built at least a hundred years ago, and standing deserted on some New England farm or Southern plantation, waiting to be rescued. True, many sweet old places have been taken over by new owners and reclaimed to become useful and very beautiful members of their communities. But there is another kind of remodeling going on, that of the house that is comparatively new, but which, thanks to the rapid changes in home building, does not now live up to the present owner's conception of the well-designed home. Rooms that are crowded or cramped are being enlarged; a much needed extra bathroom is being added; the kitchen is replanned for greater economy and efficiency; any one of the million things most home owners have wanted this long time, is being taken care of.

Dr. Carl Hettesheimer decided there was no reason not to do these things, and many reasons why they should be done, at his house in Hempstead, Long Island.

**The new dining room with its wide windows has dado and corner cupboard painted white, yellow wallpaper with mulberry and white design, mulberry moiré curtains edged with heavy white cord, and turquoise blue leather upholstery on mahogany chairs picking up the chief color of the adjoining room**

Built only a few years ago for another member of his family, the house follows a charmingly simple Colonial design. When Dr. Hettesheimer took it over for his own use, he discovered limitations which he felt should be rectified without further delay. And so he set about remodeling and renovating it to his own taste.

The house had been designed without an entrance hall of any sort. You stepped through the front door directly into the living room. And as most of us know, this is not an ideal arrangement. There was one coat closet, but it was quite small. The living room was of good size, but not fortunate in its arrangement because the fireplace was too close to the route of traffic between front door and kitchen and therefore not available for a pleasant furniture grouping, and wall spaces were broken up by window and door openings. The dining room was small, and there was no pantry. These were the major discrepancies between the house as it stood and the house as Dr. Hettesheimer wanted it.

When the doctor of medicine called in the doctor of architecture, the first thing they did was to decide upon an adequate entrance hall with a capacious coat closet, and a place for the telephone which would be central and convenient from any part of the house. Part of the living room was lopped off for this purpose. The fireplace was then turned at right angles from its original position, and the balance of the living room and the small dining room thrown together to make a beautiful big room. In its new arrangement, its chief exposure is toward the south, its fireplace is centrally placed on the inside wall, and plenty of wall space is left for built-in bookcases, a huge davenport, and a grand piano. The room now is no more than two feet longer in each dimension than it was originally, but it is so planned that it is, in a real sense, a living room.

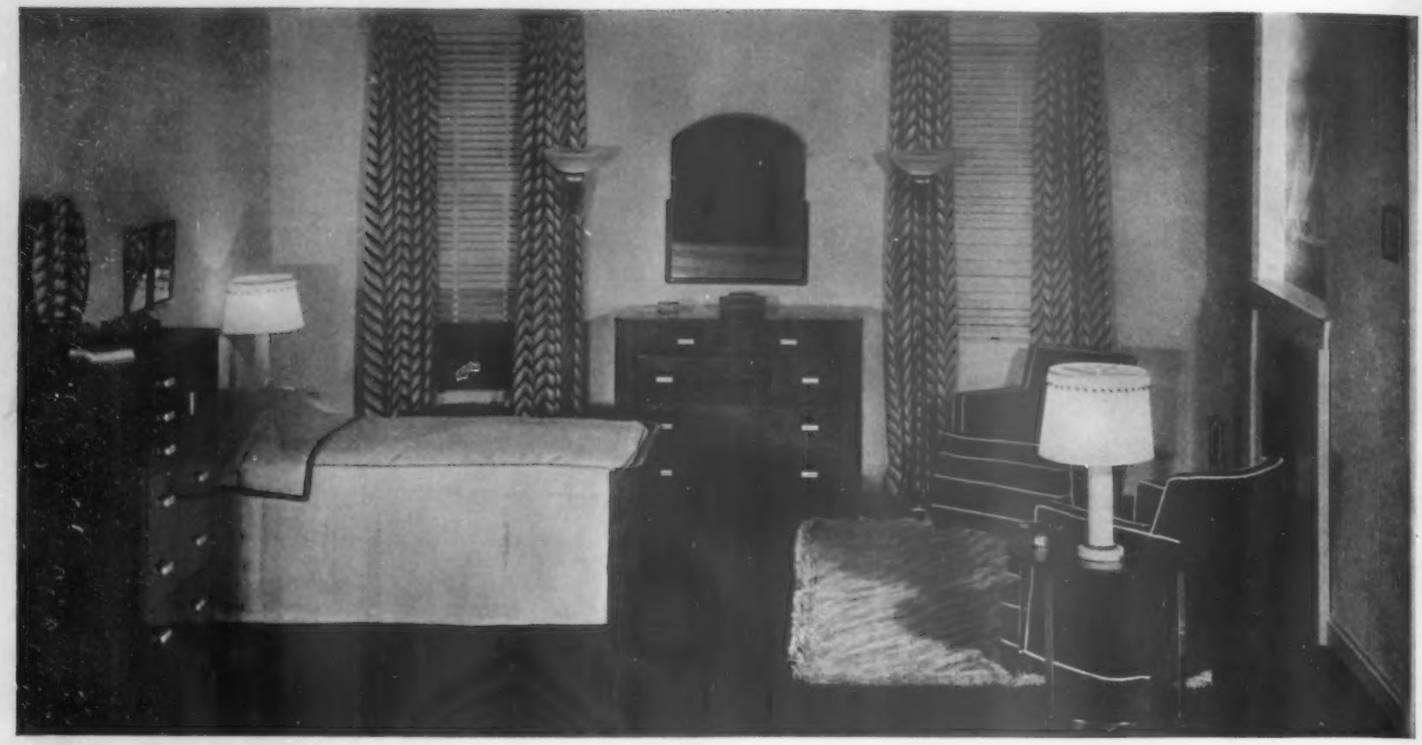
This absorption of the dining room of course meant that a new one had to be added on, and as long as this was necessary, it was wisely decided to add a pantry as well. This not only had the obvious advantage of providing a logical storage place for china and glass, but made it unnecessary to allow for its care in the dining room. This could therefore be planned for a maximum of light and sun and view, without interference by glass cupboards. The new pantry also permitted a

[*Please turn to page 179*]

**At the right and below are different views of the living room. The pine dado, bookshelves and fireplace are topped with turquoise blue walls. Rose and yellow tones are also introduced in the chintz draperies, and two chairs at the fireplace**

**Taupe for the davenport opposite, and yellow for another arm chair, give a varied color scheme, and all are picked up in a copy of a beautiful old Bessarabian rug**

*Photographs by F. M. Demarest*

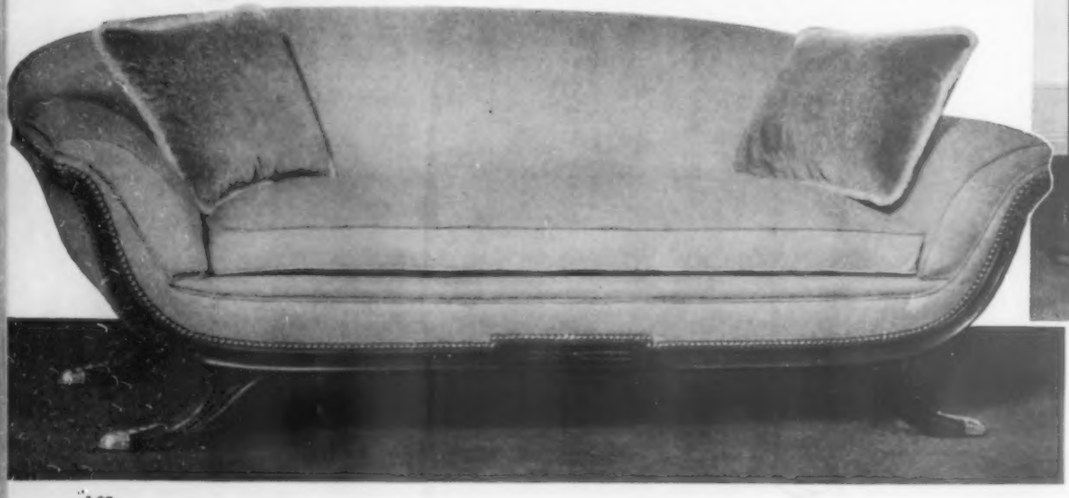


A chest of drawers is ideal for the room that has gone modern. Colorful in itself, with its cherry-red decorations on white. The Simmons Co.

# Buy American!

AMERICAN furniture can mean any one of several styles. Colonial or Early American types, of which some of the newest reproductions are shown on the opposite page, are familiar to nearly all of us, as are the ones we are apt to think of exclusively in this classification. Then there is modern American, a simple, modified form of the contemporary style that has become known as modern. And now there is still another style group, named "All-American," which we are introducing to you for the first time. It takes certain motifs from the 18th and early 19th centuries, and readapts them for present day use, developing rather heavier and more substantial pieces than those of the brothers Adam, which they resemble closely. Carving is used on all pieces in the form of the wheat ear and the silaque leaf or pod, which gives a certain classic feeling.

The sofa and combination desk and chest of drawers introduce the new "All-American" style of furniture. Of mahogany, with the wheat and pod carvings that are characteristic, these pieces illustrate the relation of the new style to 18th century furniture, made slightly heavier and more substantial



Sofa from Ralph Morse Furniture Company and the desk-chest of drawers, above, Imperial Furniture Company

Of walnut, the bed shown is correct in either a French Provincial or Directoire bedroom. It comes from Baker Furniture Factories, Inc.

Known as the "Danbury" table, this adaptable piece can be used against the wall as a console or back of the sofa in the living room, and can be extended to seat six or even twelve persons at dinner. Charak Furniture Company

The bedroom on the opposite page is a Simmons ensemble—a Carpathian elm burl finish over metal, having a very rich appearance at about half the cost of the imported wood. The furniture may be had also in a combination of black and yellow

A reproduction of a fine old Early American dresser is made in solid maple, with accurately designed iron hinges and door stops. A Conant-Ball piece

With simple lines, and typical of the best modern design is the upholstered chair at the left, from Kittinger Company

Adapted from a Chippendale design of about 1760 is the "Falmouth" chair above, an appealing style for rooms in the Early American spirit

Taken from a design dating about 1750 is this maple refectory table, easily adjustable to different lengths. The arrow back chairs, open cupboard, hanging shelf, and hutch are all good pieces for the Early American room. H. T. Cushman Mfg. Co.

*Bert Thayer Photo-Laboratories*

**Paper cups for both hot and cold drinks and a jolly cocktail cup decorated with bright red cocks**

**Descriptions of the above paper table setting and illustration below on opposite page**

# Cheating the dishpan

*Ellen Janet Fleming*

ABOUT many things that happen along the way of making a pleasant home for your family there is a real artistic and creative urge. Making the house look fascinating and preparing luscious food are pursuits that have engaged the interest of talented decorators and skillful chefs. And women who do not have a shred of sympathy with these phases of everyday living are certainly in a not-to-be-envied minority. The baffling part of the whole game of housekeeping, however, is that certain things are monotonous to the point of drudgery.

You guessed it—I am thinking of that endless task—doing the dishes! No matter how great a triumph you may achieve in bringing on a tempting dinner, the dishes lie in wait for you at the end of it. If extra time is spent in arranging flowers and furnishing rooms to their most attractive air, the relentless dishes are always ready to be a last uninteresting straw.

There are several ways of treating this task, all of which you have no doubt tried with more or less success. One way is to develop a defiance, tell yourself over and over that you don't mind doing the dishes, that they don't take long, that, with mild soap, the process is not hard on your manicure, that nobody else could wash them as well or as quickly as you can and just set your teeth and go to it three times a day. If this should break down, you can try one of the children. Young children will do quite a lot for a small remuneration. For them it is a rather acceptable proceeding to splash around for hours in foamy suds and breaking a few pieces now and then does not upset their financial plans in the least. Older children are no doubt

*On opposite page:*

**In the attractive paper-set table no guest would guess at its original labor-saving intent. Matching plates, cups, and saucers are of light yellow edged in gold—the cup handles of broad gold bands! The tall yellow cups may be used for either hot or cold drinks. Fruit cups are golden yellow and the small butter pats in white. Paper doilies look deceptively like hand-woven linen. All come from Dennison's**

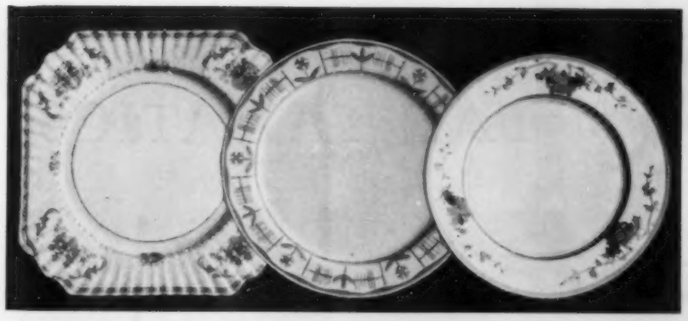
**A buffet luncheon served on red and green hunt scenes—and then relegated to the waste basket—is no mean accomplishment rated either for its smartness or its dishpan cheating. From R. H. Macy & Co.**

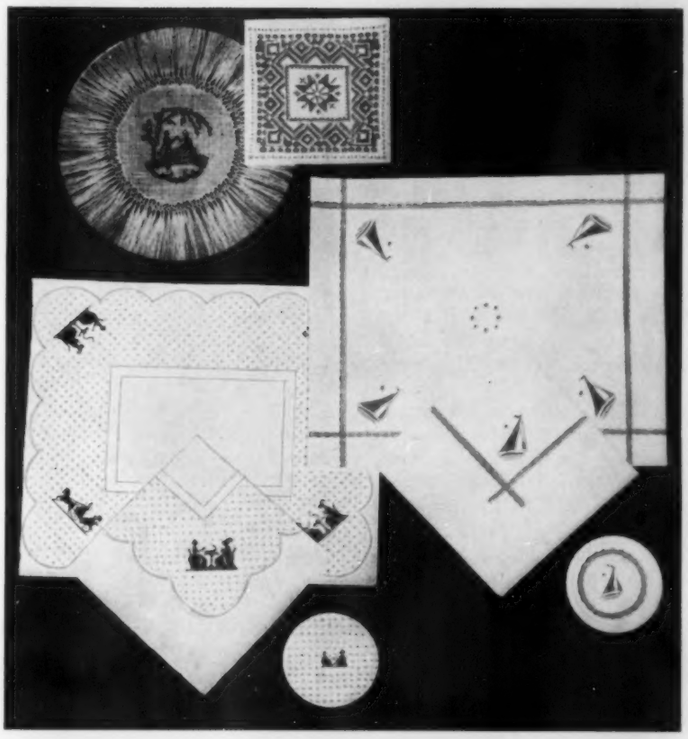
a real solution unless such humdrum trifles interfere with other plans or make them unhappy.

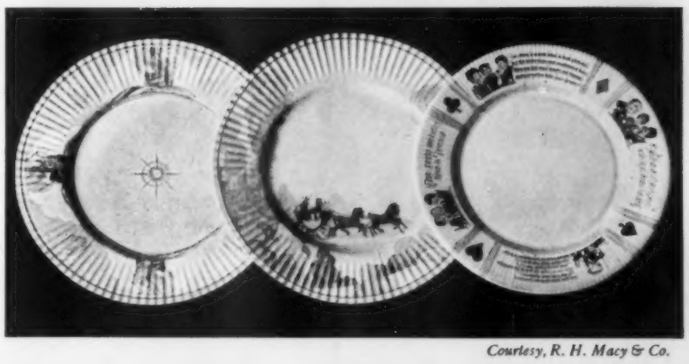
Nice husbands can be cajoled and trained into helping, and are a better bet than the children usually. They wipe dishes with a nonchalance and sometimes a vaguely superior air as if to say, "This is easy, what's all the fuss about?" Some husbands will wash with a real gusto of responsibility, but most of them while doing it have a kind of stoop, or an air of resignment that dims the atmosphere.

There are times, however, and many of them too, when it is a delight to throw practically the whole stack of dishes into a generous wastebasket, and then to let a match destroy the contents while the family goes blithely on to more interesting activities. Paper dishes are well designed these days to allow one to do just that particular thing.

Start in with breakfast, the easiest meal to plan and prepare but, if it is a man-sized one or one right for a growing child, it does demand a collection of dishes. Paper dishes allow one to come out of the fray with hardly more than cereal bowls and coffee cups to wash. Even paper coffee cups come cleverly fitted into staunch handles and are especially







*Courtesy, R. H. Macy & Co.*

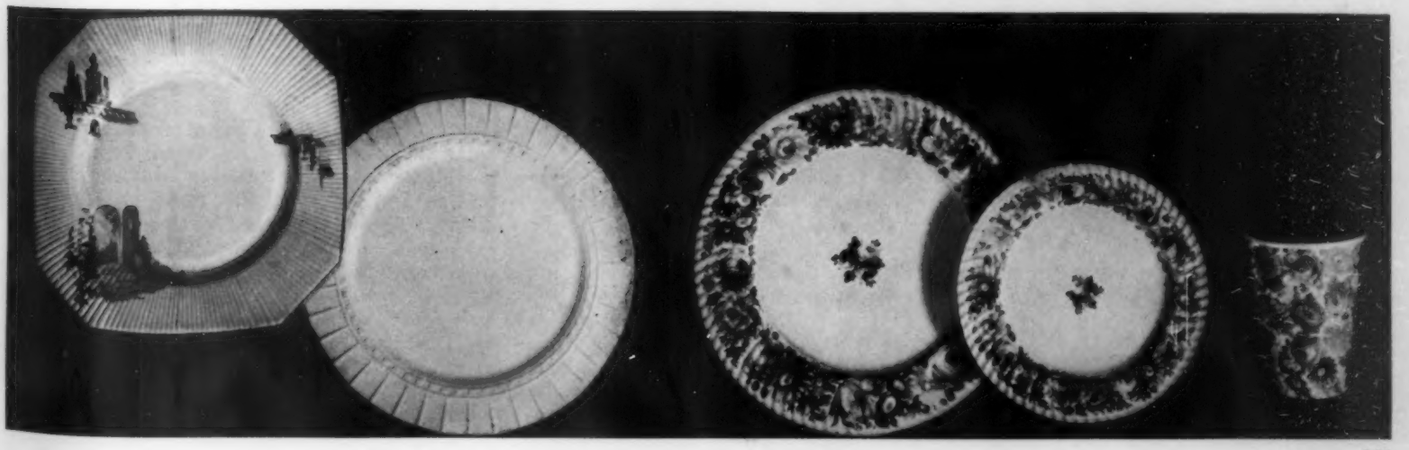
*On this page:*

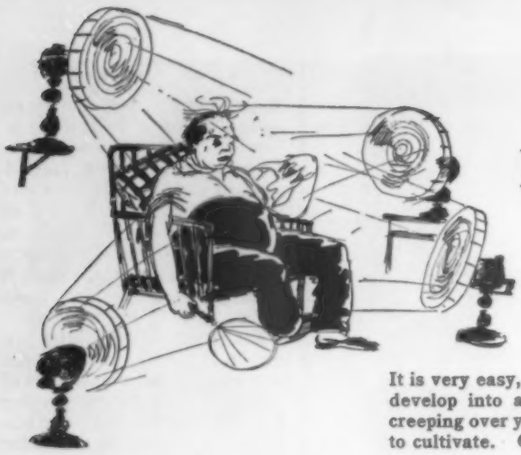
**At left, plates in a variety of designs and colors that are shameless in their similarity to your best china. Ask for them at Gimbel's. Spend your pennies and take your choice—old-fashioned samplers, in black or green; black silhouette in black on white and fringe or complete doily, napkin, and coaster sets. Macy's will take your money for them**

**Below the paper table fixin's, you can spend a little more money in the same store and get a complete set of ship plates, Tally-ho or Bridge scenes. Or, if a little less informality and more swank is the order of the meal, buy any or all of the Dennison designs strung along the bottom. The first is octagonal with Spanish gateway in bright colors on white ground; The second (still reading from left to right) a very formal all-white with fluted edge; and the last set, a gorgeous riot of color that will convert even the die-hards to paper service this summer**

made for hot drinks. Serve the orange juice in a paper cup, large or small according to your orange squeezing capacity. Place the cereal bowls on paper plates, either plain or designed with borders in gay colors. Milk in paper cups the size of an ordinary glass suits the children well, while "real" glasses that have held milk have to be carefully washed to have their sparkle restored. Small paper butter pats save all the trouble of washing off the peculiarly clinging traces of butter from plates. If there is to be an extra serving of fruit, the very useful fruit cups of paper are most serviceable. Paper plates take bacon, omelette, and toast with no trouble. Boiled eggs may be served in the fruit dishes, and to escape washing egg dishes *is* a boon indeed. Papier mâché spoons for boiled eggs save the washing and the polishing. And when the business of breakfast is over the dishpan can be left hanging on its peg, for the remnant of the dishes can be rinsed under the hot-water faucet.

[*Please turn to page 178*]





# FAN FANATICS

*Eloise Davison*

**It is very easy, and incidentally very comfortable, to allow yourself to develop into a "fan fanatic." If you find this type of fanaticism creeping over you, don't resist it. It is really a fairly sensible malady to cultivate. Or you may be a potential fan fanatic and not know it.**

Fan fanatics are usually more violent in the summer than in the winter, however, this should not necessarily be true. A real fan fanatic not only has an electric fan or two that she uses enthusiastically in the hot weather season, she finds a large number of important uses for her fans throughout the year. This is a sensible thing to do, too, for fans are not like malaria. They do not have to be "frozen out" in the winter. The fan fanatic knows that once she has her money invested in fans it is sensible to get all the use she possibly can out of the investment the year round.

You may be a potential fan fanatic and not know it. Here's how you can tell. Do you ever wish you could borrow a breeze on a still, hot, sultry day and keep it right by your side "on call" quickly and conveniently? Do you ever wish you could get rid of a hang-over of cooked foods that lurk about and leer at you when some one comes in unexpectedly on the day you had croquettes or cauliflower? Do you ever feel the need of drying quickly something you've washed out and want to iron immediately? Do you ever awaken a bit peevish and irritable after a sultry restless night? Do you ever wish you could cool something very quickly so that you could put it into the refrigerator? If so, you may need a fan or you may need to use the one you already have for more purposes.

The time when people suffered in silent tolerance when the weather got so hot that the very air itself seemed to close in about one is passed. There is something so very definite to do about this in these days when electricity is at the beck and call of so many people throughout the country.

Don't get the idea that it is the convenience of a fan that is the basis for its entire recommendation either, for comfort is even a more important reason for cultivating a fan complex. Comfort in hot weather is, so the engineers tell us, not a matter entirely beyond control.

Here's the situation. First, and very obviously, one's comfort may be due to the temperature of the air; second, the amount of moisture in the air; and third, the movement of the air. A fan doesn't actually help the temperature of the air and it has practically no effect upon the amount of moisture in the air, but it decidedly does keep the air in motion. It's a known fact that air at the same temperature and humidity actually feels decidedly cooler when it is in motion. So it is little wonder that comfort-loving individuals turn on a fan when they meet an uncomfortably hot day for a fan is such an easy and cheap way to borrow a little comfort.

All this business of being "gun shy" of draughts and breezes-on-the-back-of-the-neck don't need to worry you at all if you are truly interested in the comfort a fan can bring you. That is just a question of managing the fan once you get it. Frequently in hospitals a fan is used. Usually, of course, it is placed on the floor or adjusted and placed so that there is not a direct draught on the patient. But this is by no means a difficult accomplishment and is thoroughly practical as well as easy to do.

There is a great variety of fans to choose from if you go out to select a fan for your own use. First and foremost decide what your most important need for it is. For general use, a portable fan proves to be very satisfactory. These may be bought in a wide range of sizes from six inches to twelve or fourteen inches, and in a wide range of prices. A portable fan may be either oscillating or stationary. The stationary ones are as a rule cheaper but an oscillating one that swings around as it fans stirs up a wider area of the room and means more comfort, particularly if there are several people in the room. Don't forget that a portable fan is portable, which means that if you get the fullest use of it, you'll move it about at your convenience. Good management of a portable fan may mean keeping it "in transit" a great deal of the time.

Fans have a definite place in the kitchen, especially if a kitchen is not well ventilated or if a fuel is used that heats up the room for a considerable period of the day. If I had one fan only and did not want to move it about, I'd put it in the kitchen. But too many fans are parlor ornaments. Learn to let your fan follow you about on a hot day. It uses so very small an amount of electricity as it operates that the cost of operation is not a reason for not using it a great deal, even if the electric rates are high. The ordinary electric fan uses about the same amount of current an hour that one of your larger light bulbs does, and that's not much to pay for comfort!

### Ventilating Fans

Another kind of fan that spells comfort in some homes is a ventilating fan that may be specifically placed to remedy a bad ventilation situation. Ventilating fans may be placed in a window, a wall, or in a flue. The window type is a very common type that is extremely practical. It may be the type that is placed facing out of a room so that it can draw steam and odors out of a room, or it may be the type that is placed so that it can be reversed and either draw the hot air out or stir the air about a bit within the room. They may be attached to the top of the window or transom and operated when the window or transom is opened. They come in enough sizes and types to meet practically any condition. This type has been popular to meet certain conditions in some homes.

Yet another type that is increasing in popularity in these days when placid acceptance of things as they are—particularly uncomfortable things—is not so general as it once was, is the exhaust fan that is placed in a chimney above a range so that the surplus heat that is a by-product of the cooking process may be dispelled as quickly as possible. This usually is permanently installed and is a valuable addition to most any kitchen, but really essential to the kitchen that has not been planned to provide for good cross ventilation. Good ventilation is designed to carry odors and steam out of the house instead of into the other parts of the house where stray cooking odors are totally undesirable.

A very important recent improvement in fans is the quiet manner in which they operate. The importance of this can scarcely be overestimated for many people are sensitive to noise. Some fans today are so quiet in their operation that it is thoroughly possible to keep them running all night without disturbing one.

A fan by its very nature is a revolutionary piece of electrical equipment. That's why it's so easy to get fanatical about it, I suspect. One's enthusiasm may easily run riot with first hand information on just what a fan can mean in the home, providing it's managed so as to get the most good from it.

Even in these air-conditioned days that we hear so much about, most of us still live in houses in which heat is not easy to regulate on hot days. A fan is an effective, mechanical, useful aid in doing this. Generally speaking, personal efficiency is at a lower ebb when we work in sultry ill-ventilated surroundings than when we work in pleasantly comfortable surroundings. There is something to be said about the effect of uncomfortably hot humid rooms from a disposition point of view. You may need a fan to help you keep your erstwhile good disposition at "even keel" on hot days. That, of course, is a question that has its effect upon every one we come in contact with. A bad disposition takes its toll on the whole family. So from the standpoint of good management, whether one works as comfortably as possible or not is far more than just a whim or fancy. So don't worry if you find yourself developing into a *"fan fanatic."*

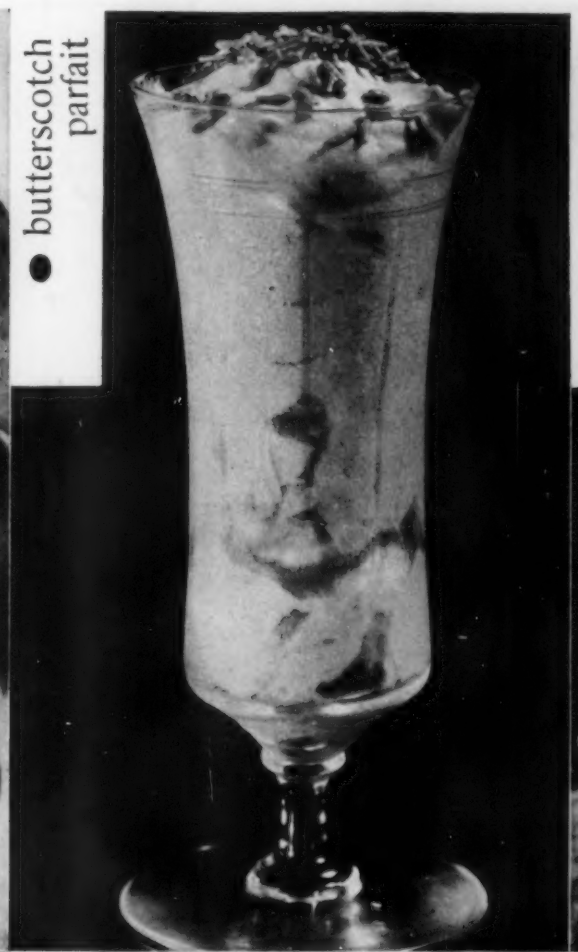
# Six readers' recipes that receive our unqualified approval

*Tested (and eaten!) in our own kitchen, we found them worthy of a place in our American Home Menu Maker*

*Recipe printed on back of each photograph*

● Southern puffs

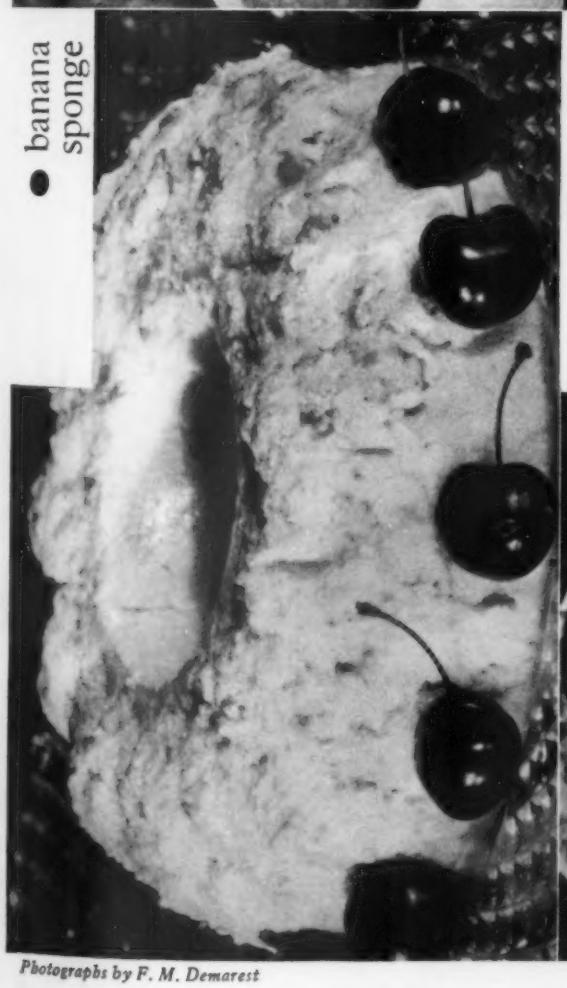
*Recipe printed on back of each photograph*



● butterscotch parfait

*Recipe printed on back of each photograph*

● Scotch date cookies



● banana sponge

● peanut butter rolls

● Swiss lettuce rolls

*Photographs by F. M. Demarest*

# Six readers' recipes that receive our unqualified approval

*Tested (and eaten!) in our own kitchen, we found them worthy of a place in our American Home Menu Maker*

*Photograph printed on back of each recipe*

## ● Swiss lettuce rolls

Large lettuce leaves
1 cupful cottage cheese
½ cupful chopped nuts
½ cupful grated carrots
¼ teaspoonful salt
4 teaspoonfuls mayonnaise

Mix the cheese, nuts, carrots, salt, and mayonnaise, and spread on the lettuce leaves. Roll, chill, and slice and serve garnished with pimentoes and ripe olives.

Mrs. Ada Thompson Hoy, Rockford, Ill.

*Tested by* The American Home

## ● Scotch date cookies

2 cupfuls flour
2 cupfuls oatmeal
1 cupful brown sugar
1 cupful butter and lard mixed (½ of each)
½ cupful sour milk
1 level teaspoonful soda dissolved in a little boiling water

*Filling:*

1 lb. dates cut up
1 cupful water
¾ cupful granulated sugar

Cook until thick and pack into jar.

Mix ingredients, shape into two long rolls, and let stand over night in refrigerator. (Pork fryings may be substituted for fat and are very good.) Slice thin and bake in a moderate oven (400° F.) for 15 minutes. Watch closely during baking.

Spread cookies with filling in sandwich fashion when ready to serve.

The cookies are rich, though inexpensive, and will keep a long time.

Mrs. C. A. McIntosh, Chicago, Ill.

*Tested by* The American Home

*Photograph printed on back of each recipe*

## ● peanut butter rolls

2 cupfuls flour
2 teaspoonfuls baking powder
½ teaspoonful salt
4 tablespoonfuls Crisco
¾ cupful milk

Mix dry ingredients, and sift. Work in Crisco; add gradually the milk, mixing with a knife to a soft dough. Toss quickly and lightly on a floured board, roll to ¼ inch in thickness. Spread with peanut butter and sprinkle with cocoanut. Roll like a jelly-roll. Cut in ½-inch slices. Place on a greased pan, and bake 20 minutes.

Mrs. Ada Thompson Hoy, Rockford, Ill.

*Tested by* The American Home

## ● butterscotch parfait

⅓ cupful brown sugar
1 tablespoonful butter
¼ cupful water
2 egg yolks
½ pt. cream
1½ teaspoonfuls vanilla
Salt

For the syrup melt the butter and sugar and boil for about a minute, then add the water and cook until the mixture is melted.

To this add the beaten yolks of eggs and cook in a double boiler until the mixture is light. Place in mechanical refrigerator in the ice unit.

When cold add cream beaten stiff, vanilla, and a few grains of salt. Mix this with the syrup and freeze for 2 hours until the mixture is firm.

Helen Stone, Mineral Wells, Texas.

*Tested by* The American Home

*Photograph printed on back of each recipe*

## ● banana sponge

1 package lemon Jello
Warm water
1 cupful cream
½ banana
Dates and nuts finely chopped

*Custard Sauce:*

1 cupful milk
2 egg yolks
1 tablespoonful cornstarch
3 tablespoonfuls sugar
Salt
1 teaspoonful vanilla

Dissolve the Jello in warm water and allow to cool. When it begins to thicken beat with a Dover egg beater. Add the cream which has been whipped. Mash the banana with a fork and add to the mixture—also the dates and nuts if desired.

Return to the refrigerator until set. Serve with custard sauce. To make the sauce combine the ingredients and cook in a double boiler until thick as cream.

Alma Dusenbury, Conneaut, Ohio.

*Tested by* The American Home

## ● Southern puffs

For biscuit dough follow any standard biscuit recipe.

Roll biscuit dough thin and cut into finger-length strips 1 inch across. Drop into hot deep fat or cooking oil and cook until a golden brown.

Serve hot arranged around chicken on a platter.

Mrs. T. T. Price, Dallas, Texas.

*Tested by* The American Home

*Photograph printed on back of each recipe*

*Tested by* THE AMERICAN HOME

*Tested by* THE AMERICAN HOME

# GOOD AND COLD

*Photographs by F. M. Demarest*

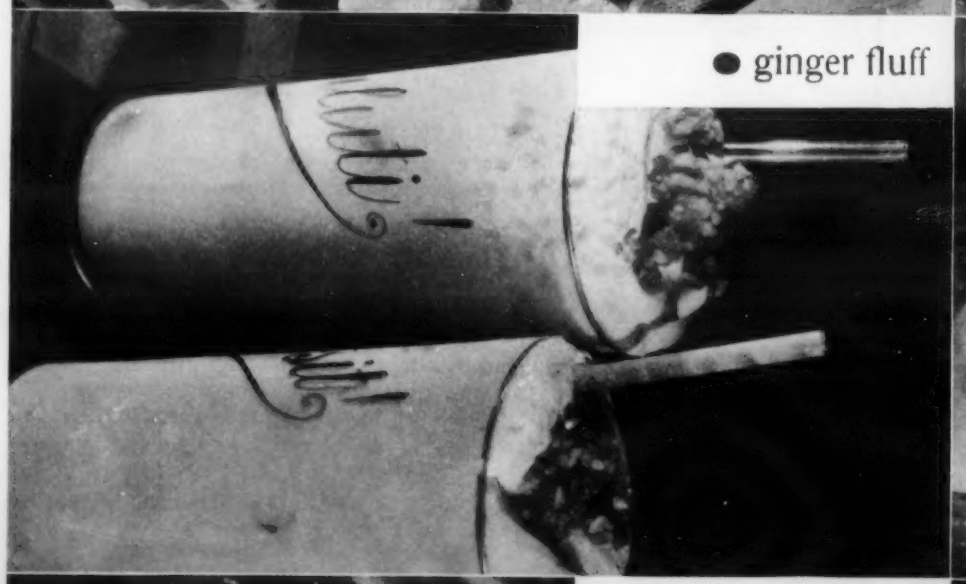
● chef's salad

*Recipe printed on back of each photograph*

● mint coolip

*Recipe printed on back of each photograph*

● ginger fluff

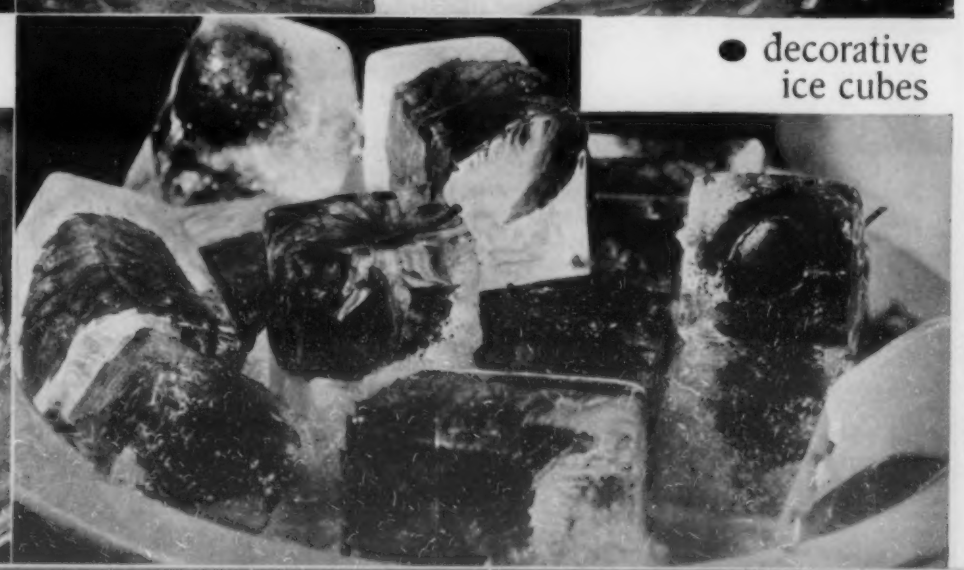


● orange ice-box pie

*Recipe printed on back of each photograph*

● orange fruit jelly

● decorative ice cubes



*Recipe printed on back of each photograph*

## ● orange fruit jelly

1½ tablespoonfuls granulated gelatine
¼ cupful cold water
1 cupful boiling water
⅔ cupful sugar
1 cupful orange juice
2 tablespoonfuls lemon juice
1 banana
1 cupful strawberries
4 marshmallows
Pistashio nuts

*Tested by* THE AMERICAN HOME

SOAK the gelatine 5 minutes in cold water, then dissolve in boiling water. Strain and add to the sugar, orange juice, and lemon juice. Put a thin layer in a fancy mold and place in refrigerator. When firm decorate with a few slices of banana cut in fancy shapes and strawberries also cut in fancy shapes, marshmallows cut in strips and nuts blanched and halved. Put more jelly over the decorations and let stand in refrigerator until firm.

Beat ¼ of the jelly until very light and put into the mold. Cut into small pieces what is left of the fruit after making shaped decorations and add to remaining jelly and put gently on sponge.

Chill, turn out on large glass serving dish and garnish with large whole strawberries and whipped cream. MRS. A. C. CHRISMAN, Cleburne, Texas.

## ● decorative ice cubes

*Tested by* THE AMERICAN HOME.

WITH the mechanical refrigerator there are the cubes and bars of ice that one may make as decorative as possible by freezing a cherry, a bunch of currants or a sprig of mint inside, or by coloring them with a vegetable coloring to match the glass in which they are to be served.

Imagine a tall, slender glass, for example, in a lovely shade of pale rose, filled with a colorless fruit drink, with rosy cubes of ice making a pleasant, tinkling sound as you stir it with a long, deep pink spoon. Or a ginger limade in a footed crystal glass with the base green, iced with cubes in which a green cherry is embedded.

A short, chunky glass with red polka dots, calls for cubes with red cherries in them, red spoons and of course tiny lipstick red beverage napkins. If the beverage will not stand the dilution of the melting ice cubes, some of the beverage itself may be frozen into cubes, or if it is a fruit drink, the juice of a different fruit altogether may be used for cubes. Mint cubes, for instance, are delicious with iced tea. Boil together 2 cupfuls of water and ½ cupful of sugar for 5 minutes. Pour this over ½ cupful of finely minced mint leaves and let it stand until it is cool. Add the juice of 3 lemons, strain and color green. Pour into the freezing tray of the refrigerator and freeze. You will know just how long to freeze such cubes in your own machine. Very sweet liquids take longer to freeze. JANE HEMINGWAY.

## ● ginger fluff

THIS is one of the simplest of summer drinks to make. It may be served in place of ice cream. Put two tablespoonfuls or more of heavy cream in the bottom of each tall glass and fill up with ginger ale. Top with whipped cream sprinkled with finely cut preserved ginger or chopped nut meats.

Serve with tiny ginger cookies put together in pairs with a filling made of softened Philadelphia cream cheese.

## mocha cream

2 tablespoonfuls strong coffee
2 tablespoonfuls whipped cream

PUT the above ingredients into each tall glass and fill up with iced cocoa. The cream may be stirred into it, or served on top as a garnish, as desired.

JANE HEMINGWAY.

*Tested by* THE AMERICAN HOME

## ● orange ice-box pie

4 egg yolks
1 whole egg
¾ cupful of sugar
1 pint of whipping cream
5 tablespoonfuls of orange juice
1 grated orange rind (small orange)
½ teaspoonful of lemon juice
sponge cake or 2 dozen lady fingers

*Tested by* THE AMERICAN HOME

PUT the white of one and the yolks of five eggs in top of double boiler with the cup of sugar. Set white and yolks over hot water and beat with rotary egg beater while they cook gently for 10 minutes. Then beat the cream very stiff. Slowly beat in the orange juice, and grated orange rind, and lemon juice, and set aside about ¾ cupful of the mixture. Mix the remaining flavored whipped cream with the egg mixture. Line a mold with slices of sponge cake (or lady fingers), put the egg mixture on top of this and top that with the reserved whipped cream, and set in refrigerator for several hours until filling stiffens and then serve. By saving the whites of the other four eggs you can make another dessert.

ANNA MCGOLDRICK UNDECK, Cheltenham, Penna.

## ● chef's salad

1 clove garlic
1 head lettuce
1 bunch watercress
1 cucumber
1 bunch radishes
½ cupful diced celery
2 hard-cooked eggs

RUB the inside of a large salad bowl with garlic. Break a head of lettuce into irregular-sized pieces and put it in the bowl. Add a bunch of watercress, a cucumber which has been thinly sliced, a bunch of radishes thinly sliced, half a cup of diced celery, and two hard-cooked eggs chopped. Dry all the greens carefully before adding them to the salad. Pour over the salad just enough French dressing to coat the greens. Mix by tossing lightly with a wooden fork and spoon.

*Tested by* THE AMERICAN HOME

## ● mint coolip

1 small bunch of fresh mint
3 lemons
2 oranges
1 cupful pineapple juice
1 cupful sugar
2 cupfuls hot water

CRUSH the mint and place it in a bowl with the juice of the lemons. Boil together the sugar and the water for ten minutes and then pour it over the mint and lemon juice while still hot. Cool, strain, add the juice of the oranges and the pineapple juice. Serve in tall, frosted glasses with crisp little sugar wafers.

To frost the glasses, brush the tops of the inside of each glass with the white of egg and sprinkle thickly with granulated sugar. Garnish each glass with a tiny sprig of mint.

*Tested by* THE AMERICAN HOME

## spiced tea punch

THIS drink has a most delightful and unusual flavor. To the hot tea that is to be used for the punch, add two or three whole cloves for each glass to be served. When cold remove the cloves and add the spiced tea to the sweetened fruit juice.

JANE HEMINGWAY.

*Photograph printed on back of each recipe*

*Photograph printed on back of each recipe*

*Photograph printed on back of each recipe*

"We've always wanted a movie camera—but they cost so much."

"Then you haven't heard about the Eight . . . it's a movie camera that anyone can afford."

# Ciné-Kodak *Eight*

## Makes movies for 10¢ a "shot"*

"You didn't forget to bring along the movie camera, did you?"

"It's right in my pocket—we'll bring this trip back."

YOU'D like to make movies—show movies—be in them yourself.

This is all easily possible with Ciné-Kodak Eight. A full-fledged movie camera . . . a mechanical masterpiece—it makes clear, life-like movies at the push of a button. And the price is but $34.50.

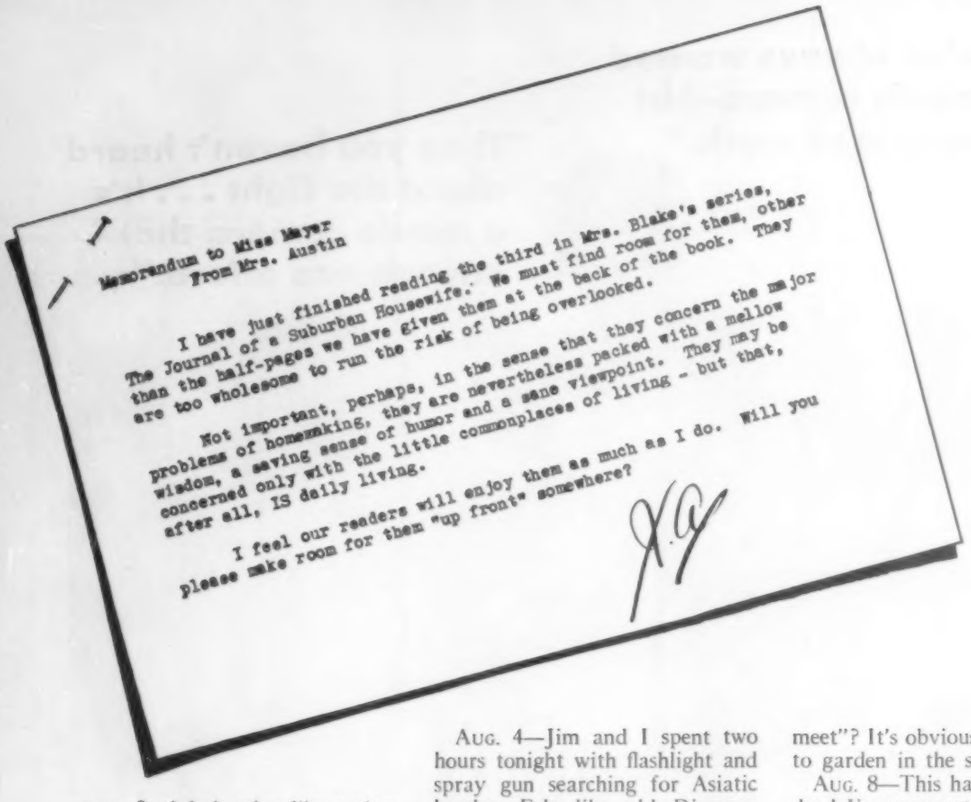
See the Ciné-Kodak Eight at your dealer's today . . . see the movies it makes. Eastman Kodak Company, Rochester, New York.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

*If it isn't an Eastman, it isn't a Kodak*

"... and these are the movies of Peggy in her second year."

"How wonderful! Then you can see her grow ... on the screen."



Memorandum to Miss Mayer
From Mrs. Austin

I have just finished reading the third in Mrs. Blake's series, The Journal of a Suburban Housewife. We must find room for them, other than the half-pages we have given them at the back of the book. They are too wholesome to run the risk of being overlooked.

Not important, perhaps, in the sense that they concern the major problems of homemaking, they are nevertheless packed with a mellow wisdom, a saving sense of humor and a sane viewpoint. They may be concerned only with the little commonplaces of living - but that, after all, IS daily living.

I feel our readers will enjoy them as much as I do. Will you please make room for them "up front" somewhere?

# The journal of a suburban housewife

*Dorothy Blake*

Aug. 3—I feel today like a piece of overdone spaghetti—limp, boiled, and supine! Beth Roberts let her maternal instincts get the better of her yesterday and I was just weak minded enough to follow her lead. We took the children to a tent circus in Brookdale—five youngsters—her three and my two. But, as Jim commented, "You get only one sick headache no matter how many you take." A Turkish bath would seem like a refrigerating plant compared to that canvas top. I was sure my navy blue polka dot would tattoo my skin for life. Peggy wanted a bottle of strawberry pop to match her balloon. I thought that was carrying the ensemble idea too far—with visions of a hot night and a sick child before me. "Do be sensible, Peg," I begged. "But," she argued, "I want to have a good time." The two seldom do go together. Artie and the Roberts boys persuaded us to invest another quarter apiece and stay, after the circus, for the "Most Amazing, Stupendous, Breath Taking Aggregate of Wild Western Riders EVER Assembled under One Roof, Ladies and Gentlemen!" By that time Beth and I were too bleary eyed to have normal resistance. The boys said the show was "neat" which, it seems, is the modern term for "swell" or "slick." The girls said it was dirty and made too much noise —which made it unanimous with the feminine wing of the party. We stuck it out, however, and oozed home at five-thirty! Hope the Recording Angel was on the job. I feel as though I had done enough good deeds to last for many a year.

Aug. 4—Jim and I spent two hours tonight with flashlight and spray gun searching for Asiatic beetles. Felt like old Diogenes looking for an honest man. Only our quarry was almost too easily found. There are millions of the reddish brown creatures and they fatten and multiply on the petals of our English sunflowers and coryopsis. They have a mathematical precision about the way they nip their way around the centers. Seem to prefer light colors and rayed petals. Wonder if they'd get depressed and die off or move on if we planted the garden to purple thistle and dark red scabiosa? Might try it. But what can we plant to discourage that demon of a Chow that has moved into the Burton house for the summer? His owner is one of those sweet, elderly ladies whom you wouldn't hurt for the world —looks as though she might swoon or something at a harsh word. But, "My darling Wing Foo," as she calls him, is of sturdier fibre and nothing short of a shell from Big Bertha would impress him. He digs in the gardens and ruins the bushes and yet goes around with an expression of irritated disgust—as though he had been chased out of far better gardens than ours. Lottie Gilman is fit to be tied because he broke four stalks on her red lilies. She threatens Mayhem, Assault, and Battery if something isn't done. Perhaps it's a good thing her husband is a lawyer if she carries out her ideas. She won't. It's one of the handicapping instincts of civilization to avoid friction with your neighbors. But between the Asiatic beetles and the Chinese Chow the Yellow Peril is coming close to home. Was it Kipling who wrote, "East is east and west is west and never the twain shall meet"? It's obvious he never tried to garden in the suburbs.

Aug. 8—This has been a grand day! Jim unexpectedly decided to stay home and we two went on a "bummel." I always liked that German sounding word—it's so expressive of loafing and adventuring. We parked the children with Beth Roberts and shook the dust of home from our feet. Drove clear down to the south shore where there are miles and miles of beach and not a soul in sight. The rhythm of the waves that seem to have no beginning or end, the twinkling walk of the sand pipers, the effortless swooping and circling of the gulls, all gave us a feeling of peace and content. Children, first mortgages, life insurance, phone and electric bills seemed of another planet and another existence. I believe I'll enjoy being a disembodied spirit looking on from eternity. Jim says not a chance—I'd have to have my finger in the pie somewhere. We inspected another summer place and saved another four thousand dollars—by not buying it. But we do want one—back in the woods and where we can see the water. Tea and cinnamon toast on a flagged terrace shaded with orange-colored Italian sail cloth. Pottery dishes and peasant linen and a blue-green jar of wild lilies in August. When that time of leisurely living comes we'll both have so many silver threads among the gold that we'll make quite a picture in the gloaming.

Aug. 17—Cooked blackberry jam today and spiced blackberry jelly. Nearly cooked myself in the process, with the thermometer doing ninety in the shade, but feel very satisfied and housewifely. I love to open up a jar of summer in the middle of January. All the fragrance and warmth is, by some magic of memory, brought back. Jim likes the preserves with cream on old-fashioned blanc mange. His grandmother used to make it when he visited her on the farm when he was a little boy. She may have been a brilliant woman or a noble one—I never knew her. But all Jim remembers of her is that she was kind and gave him good things to eat. We try so hard to be examples to our children and hand them out high sounding platitudes of morality. What they remember most is gentleness and generosity of spirit. And what is more vital and enduring?

Aug. 21—The Chow is confined to barracks! The elderly lady is constant in her praise of "the thoughtfulness of Mrs. Gilman." So are we all. Seems, after an unusually romping mood on the part of Wing Foo, Lottie had an inspiration. Being a woman of action she went to the phone and called, what Artie refers to as, "the dog's mother." "Miss Pratt," she said, in her friendliest manner, "I feel so worried about your puppy. Perhaps no one thought to tell you that the gardens, in this section, are full of scabiosa this year. I'd hate to have him get it." Simply genius on Lottie's part. Bet that Chow is swearing in Chinese.

Aug. 26—Finished *Tender Is the Night* by Scott Fitzgerald and wondered why. Why I finished it and why he wrote it? Such richness in manner and such poverty in matter. Like watching a skilled cabinetmaker spend his time on an orange crate. Perhaps I'm getting old and don't understand the gospel of futility and frustration. I don't ever want to.

Aug. 28—Believe I could write an article on a small boy's developing interests from watching the dust pan. One week it gathers

*In this beautiful Colonial home: The Richmond ceiling fixture, $35.00; The Jefferson wall bracket, $12.50. In the hall: The Charleston Lantern, $37.50; The Monticello bracket, $20.00. Chase Federal Lamps shown: The Arrow Bridge Lamp, $24.50, base only $20.00; The Victory, $16.00, base only $12.50. On the desk: The Constitution, $35.00, base only $20.00.*

# *Picture* these lovely Federal Fixtures and Lamps in *your* home

★ With the introduction of these new Chase Lighting Fixtures, "refixturing" becomes one of the easiest and most inexpensive improvements you can make.

If you have wondered why good-looking lighting fixtures have been so hard to find, or if you have put up with ugly, out-of-date fixtures because beautiful ones were unobtainable or too expensive—you will be delighted with the beauty and low cost of Chase Lighting.

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Chase Lighting includes Early English fixtures, traditionally finished in iron and English bronze, one of which is shown below. There are also authentic and charming Early American sconces, lanterns, chandeliers and lamps; distinctive fixtures and lamps styled in the Empire and Directoire manner; lovely Georgian fixtures and lamps and a complete group of stunning Classic Modern fixtures and lamps for homes of today. One of the many attractive Classic Modern fixtures is shown below.

In the charming Colonial living room and hall above, some of the many Chase Federal Fixtures and Lamps are shown. See how much they add to the inviting appearance and lighting comfort of this home.

Very welcome, too, will be the modest prices of Chase Lighting. For although in design, workmanship and finish Chase fixtures and lamps cannot be surpassed, you will find the prices much less than comparable fixtures ever cost before.

Chase also offers home owners the opportunity to refixture conveniently with a monthly payment plan—whether you wish to do over the lighting of one room or your entire home.

Ask your local Chase Dealer to tell you how little refixturing with Chase Lighting costs—how easy it is to do, how easily it can be paid for. Or write Chase Fixture and Lamp Division, Dept. A-2, Chase Tower, 10 East 40th Street, New York, for *free* Refixturing Finance Plan.

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CHASE LIGHTING

**FIXTURES *and* LAMPS**

soap chips from Artie's experiments in sculptoring, the next week it holds BB shot when he and the King boy are saving us all from death by the tomahawk. Then stamp hinges, I believe they're a thousand for ten cents, flutter their transparent squares under every piece of furniture. Now he's buying gum by the square foot so as to get a full collection of *Portraits of Famous Aviators*—he being one of the future. It's flavored with what Jim calls "dog oil" and smells to high heaven. "I have pretty near the whole set now," pleads Artie, "it has seventy-one and I got forty-six." Peggy says, "Boys are just messy—old gum wrappers!" She cuts out paper dolls and baby pictures—but that's different!

## Peter Marsh, two centuries—and our heritage

[*Continued from page 135*]

for the specifications, and there we found written a reference to Pratt and Lambert's color-card where the orchid sample was identified by the names of the colors combined to produce it; the painter hadn't looked up the card—he had left it at home, he said, "to keep it clean." However, the rose-pink proved a splendid base for the repainting, and keeps my orchid fadeless; the sky blue ceiling was a real inspiration.

The bedroom next this orchid masterpiece was in the new wing. It had linen-colored walls; the woodwork of pine was painted gray, the paint being quickly wiped off, leaving but a haze of itself. Lavender calico curtains and rag rugs, spool beds boasting lavender spreads, with a chest or two, practically completed this room. The furnishings of the other bedrooms were similar: chests of drawers, blanket chests, a turkey-breast corner cupboard, spindle-backed chairs and spool beds with patchwork quilts; chintz and calico were hung at the windows and hooked rugs and plaited rugs laid on the floors.

The loft bedroom over the old kitchen was the real problem. To it my husband contrived a twisting yet easy stairway that took little more space than that required for the original ladder. To place a bed in the room seemed impossible without hopelessly blocking it; but John Sockrider, the carpenter foreman, helped to contrive the answer. We bought at little cost a huge old curly maple four-poster bed, so monstrously large, indeed, that nobody had wanted it in the long years the dealer had harbored it. We cut it up and put it together again as a pair of twenty-inch-high "eaves beds," of which neither John nor I had ever heard. This done, the loft became a useful room, airy with its dormers, and giving the best view to be had from the house of the flower garden in the rear.

Downstairs a screened porch was added for summer dining. This enclosure, with entrance porch, kitchen, maid's room and bath, garages, etc., completed the plan my architect husband had prepared. To the north was built after the fashion of meeting house hitching sheds, a place for tools and equipment; these sheds at the end of the driveway served also, with the help of a fringe of woods, to break any high winds sweeping down the Zwanendael upon the garden and grounds.

The walk from driveway to front door was for a while a puzzle. In a country where flagstones are foreign, there seemed nothing else for the durable paving of it that did not smack of the modern. Finally we laid what one of the hands from back country called a "chunk walk," a pavement that is, of cross sections of cedar trees embedded in sand and thoroughly tamped. The varied shapes and sizes of the sections, with their curious outlines, made it seem a veritable jig-saw puzzle to fit together. When it rains, the clean sweet odor of the cedar mingles with the spice of clove pinks planted by the doorway. It is good to go home there. We have, also, a "Wishing Well" to which have come for generations the lads and lassies of the countryside to make their pre-nuptial vows. The sweep above the stone well-head invites the passer-by to drink.

So far as we know, Peter Marsh never found any chest of gold on the acres surrounding the Homestead; during the past winter, however, coins, of gold and copper, were picked up by the bucketful farther down the beach. But Peter left, as his treasure, not buried, but in the sunlight, something far more valuable to us—a house of sturdy construction, sound design, and honest workmanship, still serving the needs of men, after the passing of two long centuries.

## Needlework is definitely back!

[*Continued from page 152*]

low or green, red and blue combine well, and jade green is attractive on blue.

Windows and door are done in running stitch with two threads of black stranded cotton and are easily blocked off by following the lines of the checks. If a little care is used in placing the stitches,

[*Please turn to page 176*]

**she said.....*"Helen, is this a new sink? It shines so beautifully"***

**and I said....*"No, it's many years old but it's never been cleaned with anything but Bon Ami"***

PERHAPS you don't think it's possible for a kitchen sink to remain new looking, year after year. But it is... provided you use the right cleanser.

And that can mean only—Bon Ami. First, because Bon Ami doesn't scratch off the dirt (and at the same time dull your sink) as many cleansers do. Second, because Bon Ami *polishes* as it cleans—not only makes your sink spotless, but gives it a real shine.

Women love to clean with Bon Ami. It looks so snowy-white . . . feels so fine and soft . . . smells so clean! It doesn't redden your hands. It doesn't clog up drains . . . doesn't leave gritty sediment in tubs and basins.

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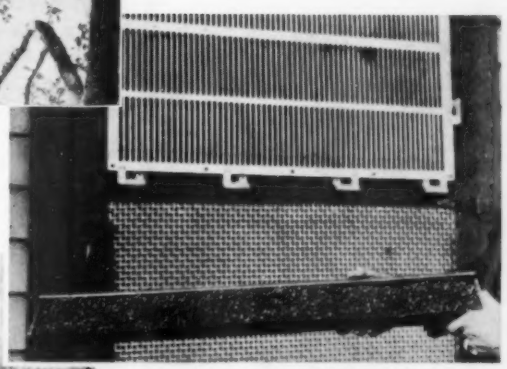
*TO SUIT your taste . . a long-lasting Cake, a handy can of snow-white Powder or a handsome Deluxe Bathroom Package, especially designed to harmonize with bathrooms.*

# OF INTEREST TO YOU?

At left: For electrocution of the bugs. The fact that so many insects fly to the light has been used before to allure some insects to destruction. In the Electracide lamp, the light is set inside a charged screen or grille. The insect flies towards the light, hits the grille, and—pfiz! A slight arcing and the bug is killed

Below: The charged Electracide screen has to be connected with the house current, but it acts like the lamp. Flies and other annoying insects making the contact between the bars are killed instantly



An ingenious idea is this seed sower, designed by George Back of Gothenburg, Neb. It consists of a tin can attached to a long stick and cut away on one side, leaving a point bent to form an angle for the seeds to fall out evenly when the handle is tapped with another stick as shown

The Double Rotary Electric Trimmer works somewhat on the principle of a circular saw. This device is a practical aid to neatness, and that makes a garden look good always. It is adaptable for grass edgings or other shrubbery

# LIKE AN AWNING OF STONE 11 FEET THICK

*to cool your house in Summer . . . a "Blanket" in winter!*

Empty space between walls lets heat through
Rock Wool between walls keeps heat from passing
Four inches of J-M Rock Wool in your empty wall and floor spaces are as impenetrable to heat as a solid stone wall 11 feet thick. Think of it!

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IMAGINE having a huge awning over your house on a stifling hot day. How cool you would be . . . how well you could sleep at night!

Now you CAN have such a cool house . . . by blowing Johns-Manville Rock Wool Home Insulation into empty wall and attic floor spaces.

Four inches of this amazing material equal *11 feet* of stone in keeping heat out in summer . . . and keeping it *in* during the winter.

**Mr. A. C. Friedel, of Syracuse, writes: "With the temperature 96° outside on a scorching day, it was 20 degrees cooler inside."**

**Mr. W. S. Richardson of Oak Park, Ill., reports that J-M Rock Wool saved him $120.37 on fuel the very first winter it was installed.**

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## Needlework is definitely back!

[*Continued from page 174*]

both sides of the holder can be made to look alike, filling in the spaces between the stitches of the first row with those of the second. Windows count 6 checks in width and 8 in height and are lined off 3 panes in one direction and 4 in the other. The door is 9 checks in width and 17 in height and marked with panels. Place so that all tops are on a line ½ inch below biasfold band.

Sturdy wire frames and any light-weight sweater yarn, or the embroidery wools used for embroidery purposes, are all the materials needed for the making of the smartly decorative lamp shades. The amount of yarn will depend upon the size of the shade which one elects to make. Since the wools are readily obtainable in a wide variety of colors, it is easily possible for the homemaker to secure exactly the right tones to harmonize with the furnishings of living room or bedroom.

*Model No. 1:* Cut yarn into lengths a few inches longer than twice the measurement between top and bottom ring wires. Take 6 threads, double at center, pass loop from front to back over top of upper ring, draw ends through loop with a crochet hook and tighten close to ring. Separate these 12 threads into groups of 3 or 4, thread each group into a needle, pass smoothly around the bottom ring and knot securely over the stretched threads, making two half-hitches by looping the ends first in one direction then the other while making the knot.

Cover entire frame in this manner, laying the threads smoothly from top to bottom and knotting them over the ring without twisting. Crowd the knots a little on the top wire to allow for the spread on the bottom one. Trim the surplus ends (not too close) and cover with the stitchery of the border trim.

Border: With a single thread of the yarn, work five or more rows of outline stitch closely together over the stretched threads, passing the needle each time diagonally downward from right to left under two threads and drawing closely. Work the first row close to the knots, covering the cut ends. Contrasting colors should be used for this border. The model shade was rust, with a border of black, white, blue, white, black, in the order named.

*Model No. 2:* This shade is done in two contrasting colors interlaced basket fashion on the diagonal, the arrangement on the top wire determining the pattern. Six threads cut four times the height of the frame are needed for each knot.

The bridge lamp shade pictured measures 6 inches in diameter across the top, 10 inches across the bottom, and the side wires are 7 inches in height. Each section (of which there are six) was knotted as follows: 2 tan, 2 green, 3 tan, 2 green, 3 tan, 2 green, 3 tan, 2 green, 2 tan, then 1 tan knotted over one of the side brace wires, letting three threads of the group of six fall on each side of the wire. This arrangement brings a group of 5 knots of tan over the brace wires, the top ring between being covered alternately with 2 green, 3 tan, ending with 2 green before the group of 5 tan. When the horizontal wires supporting the lamp clip are reached, the threads of the knot at this point are divided before being tied.

After knotting one or two sections on the top ring, the weaving or interlacing can be commenced, dividing each cluster in sequence and carrying 6 threads to the right and 6 to the left in the process of working.

Starting at the middle of a section—the middle knot of 3 tan—carry 6 threads to the right and knot to the right of the first brace

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wire, two by two. Continue in this manner with the other clusters, letting the remaining 6 threads of each cluster lie loosely on the surface until a point is reached when they can be woven over and under the stretched threads to the left and knotted in pairs over the bottom ring between the knots already placed. If it is remembered that half the threads of the middle knot of each section are carried in each direction and fastened just beyond the first brace wire, the spacing will come out right.

A knitting needle or crochet hook is a help in interlacing the groups of threads smoothly from top to bottom, where they are divided into pairs and threaded into a needle before knotting.

This shade is finished with a yarn ruche, made by winding each pair of thread ends around two fingers of the left hand, held close to the bottom ring, and knotting on the stretched threads above the first row of knots. Then the excess yarn is cut off close to the knot, the loops are clipped midway and the ends fluffed up to stand erect.

These shades may be lined, or not, as preferred.

## Join the circus without leaving home

[*Continued from page 143*]

velvet dress, a cerise tail coat, a drooping hat with a jade green pen feather from my desk trailing over her shoulder. She carried a whip and looked very "equestrian," indeed. She gave each little guest a bunch of "tickets" held with a rubber band.

Daddy as Ring Master was perfection. From the depths of the cedar chest he brought forth a pair of army officer's trousers, his full dress coat, and a white vest. With these he wore his riding boots, a flowing red middy tie, a stiff white collar, silk hat and a "stick on" mustache and goatee. As each costumed child arrived he gallantly led her to the platform in the yard and introduced her—according to the needs of her costume and circus superlatives. It was amazing how pleased the youngsters were to be "in the limelight."

As the last introduction was completed our Ring Master announced that "By special arrangement with the menagerie manager, we are able to offer you little people each—one thrilling and unequalled ride on our world's best—Ponies!" It was a magic word—"*Ponies*"—There was a gasp and a whoop as the children descended upon the pony man and his assistant who held in leash two gentle ponies from a local riding ring which had been brought by truck to the party. The youngsters lined up for rides, presenting their tickets in regular style. The pony men led the ponies; I had no desire to be responsible for accidents, so all went well. And was this expensive? No! It was $2 for the two ponies for one hour—no more than the cost of favors for an indoor party.

And while the pony rides were in progress, things were happening in the house. Inside, our friends were entering happily into the big top spirit and dressing to be in the side shows. Our young neighbor who is as lean and muscular as Praxiteles' Hermes done in bronze, consented to be Jo-Jo the wild man! And what a wild man! He wore his swim trunks, a grass hula skirt, anklets, and a terrific make-up. I made him a wig of a black silk stocking top and 25c black wig wool. He painted his ribs black and a skull on his chest. A true Borneo face make-up—and—his own idea, tied our dog's chain around his neck. He tied himself to his tent pole and jibbered and howled in his tent—to be viewed with delight by the children—most of whom knew him but adored the make believe. Once he "got away" and was brought back, scolded, and tied up by the Ring Master.

Then there was The Bearded Lady. "She" was our dear friend who is "cozily plump" and affluent and dressed in a cape and absurd dress, with well-rouged cheeks, an old red wig and his beard made as prominent as possible, he sat coyly in his tent talking in falsetto voice to the little girls who knew him so well but didn't recognize him. "Doraldina, the Snake Charmer" was terrific! The sweet little Betty, aged fourteen dressed in an Egyptian print she brought from Egypt, played in her tent chummily with those jointed, life-like snakes one finds at toy shops—which put horror into most of us. Madame Gwendevera, our eldest daughter in change of costume, wearing a nose mask, was the fortune teller. She was as mysterious as possible as she uncannily was able to tell each neighborhood little girl the "dark secrets" of her innocent little past. It is absurdly true that the youngsters did not recognize her and were delighted with prophecies of ice cream cones.

And food? I asked several of my good friends to help me serve. The children lined up and we gave them piping hot, home-made "hot dogs." I heated slit finger rolls in the house in the turkey roaster and carried them to the garden. There was a big kettle of frankfurters bubbling on the camp stove on a covered card table in the tent. Two jars of prepared mustard gave the professional touch. An oilcloth covered board on saw horses was the "counter." It kept the children


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from crowding the tent and served as a work table over which the hot dogs were dispensed to eager hands which presented tickets. A few feet distant was the traditional circus stand for pink lemonade. The cool healthful drink was served from two big crocks by our clown who stopped his antics long enough to fill cups with a dipper until the eight gallons of pink lemonade disappeared, believe it or not!

A prize was offered to the child who could do the most original stunt and there were some clever stunts! Those dear little girls in costume, each sweeter than the other, were all prize winners to the grownups—until—an unheard of stunt certainly won the prize! A little Colonial dame, dainty and demure, stepped onto the platform and smiled and bowed—put two fingers into her mouth and pulled out a baby tooth!! It was so amazing and, to say the least, original, that she won the prize midst terrific applause.

And they went home with regret, I'm glad to say. We planned amusement for every minute because directed play means constant fun—and I believe that explains why the party was a success. And as to cost?

| | |
|---|---|
| 50 invitations—25c doz.—2 invitations gratis | $1.00 |
| Popcorn—50 half bags | 1.00 |
| 2 ponies for 1 hour | 2.00 |
| Rolls for "hot dogs"—15c doz.—7 doz. | 1.05 |
| Frankfurters—18c lb.—about 12 per lb., 7 lbs. | 1.26 |
| Mustard—10c jar—2 jars | .20 |
| Large lemons—10c doz.—5 doz. | .50 |
| Sugar—about 5 lbs. | .25 |
| Prize | .50 |
| | $7.76 |

Of course, I happened to have shelf paper for pennants, tempera, make-up, wig wool, and old clothes which served as costumes. The cost of such a party is much less than the usual indoor party of expensive favors, fancy food, and numerous prizes—and consider the fact that fifty children were entertained, and for very little more money or trouble we might as easily have entertained those fifty little uninvited boys.

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## Cheating the dishpan

[*Continued from page 165*]

These modern paper dishes do not need to be used in just a commonplace way either. If the flowers are just as attractively arranged as if they were to grace a table set with fine china, and if gaily colored linen, and bright colored coasters are used the table will still retain its flair. Indeed, with these dishes a most festive party can be set before your guests. There is no truth, certainly, in claiming that they match the beauty of china or the loveliness of glass. But so many parties are never given, so many week-end guests never invited because of the nightmare of the dishes. It is a shame to sacrifice good times with your friends. Invite them just the same and let them look at your glass and china in the cupboard while you are throwing the dishes in the basket.

Paper dishes can even take care of the cocktails and their accessories rather cleverly, especially if the cunningly decorated cocktail sized cups are used. Small plates with bright borders are right to hold the canapés, passed on large paper platters, and the olives, etc., served in the larger fluted fruit cups.

For dinner, as for all meals, the table itself must look festive and attractive. Linen, flowers, candles, salts and peppers, silver, glasses, and place plates as usual. But here the "as usual" stops. Small paper bread and butter plates bearing hot brown rolls and butter balls fit nicely into the picture. From a chill refrigerator come fluted paper dishes holding jellied bouillon, prettily garnished, or a fruit compote. When that preliminary course is over the place plates will need only a gentle rinse.

For the main course papier mâché dinner plates come in a sturdy make so that there is no flimsy, insecure plate to contend with, and the three-sectioned plates help make the food tempting. All the extras, like jelly, pickles, and conserves, may be served in paper containers either used as linings in bowls or placed on paper bread and butter plates of the sturdier variety. Most any dessert can be attractively served with the help of the assortment of paper dishes, and when the feast is that far along, you will be glad to serve the after-dinner coffee in your best china cups. Glasses, silver, coffee cups, and the kitchen dishes will not be at all the representative orgy of party dishes. And I venture to say no guest will complain.

For the festivities of summer days, when everything should be easy, a collection of these paper

things bought by the hundred will offer help to a surprising degree. For a modest expenditure many an hour of work can be cast gaily, along with the dishes, into the discard.

## A step in the light direction

[*Continued from page 145*]

money than the lighting of a single element of the garden picture—such as a single tree, a small bed of flowers, or a pool.

To meet the requirements of the garden enthusiast who, however, does not want to work out the detail of lighting, a garden lighting kit has been developed. This contains one handy floodlight, which may be planted inconspicuously where it will provide the lighting foundation for the whole garden, four small reflectors which may be used to high-light particular beauty spots, several feet of rubber extension cord, and a set of six flower and one bird shield, for use with the Christmas tree string of lights.

A set of lamp bulbs to fit this equipment calls for four 40-watt lamps for the small reflectors, one 100-watt lamp for the floodlight, and seven small Christmas tree lamps for use with the shields.

In the modest household, the cost of the entire kit represents the cost of a new spring frock. Where even this amount simply doesn't belong on the garden budget, there are individual units, to be had to be wired as desired.

## Placing the garage

[*Continued from page 154*]

Be certain that drainage is so handled as to keep water out of the building and if possible avoid a heavy grade at the entrance, for changing gear is always inconvenient. Under modern conditions all garages should be double and from 18x18 feet to 20x20 feet square. A single garage may militate against the sale of a place. In constructing, use the same materials as in the house and follow the same architecture. Build with sliding doors rather than swinging ones. The place for the car under the house is very convenient, but runs up the insurance cost. Thirty feet between buildings is necessary to get an unexposed rate. In cold climates, heating may be required. It is certainly advisable and saves lots of worry. The garage light should be on a three-way switch and connected with the house.

Locate with convenience in mind and give plenty of space for handling the car; from 20x40 to 30x60 feet should be ample for all conditions and sizes of cars: the smaller this space can be made the better. In constructing drives around constricted yards, figure on diameters of from 65x75 feet from road outside to road outside and never attempt to have a drive less than eight feet in width.

Sketch VI

Consider beauty in placing the garage. As a matter-of-fact it should be given about the first consideration, for there is nothing quite so ugly as a bare, square garage. After locating it, plant it to screen it as much as possible. Everybody knows you have one, so hide it or turn it into a fountain—anything but a garage, for after all it is a necessary convenience and generally not beautiful.

## Remodeling an almost new house

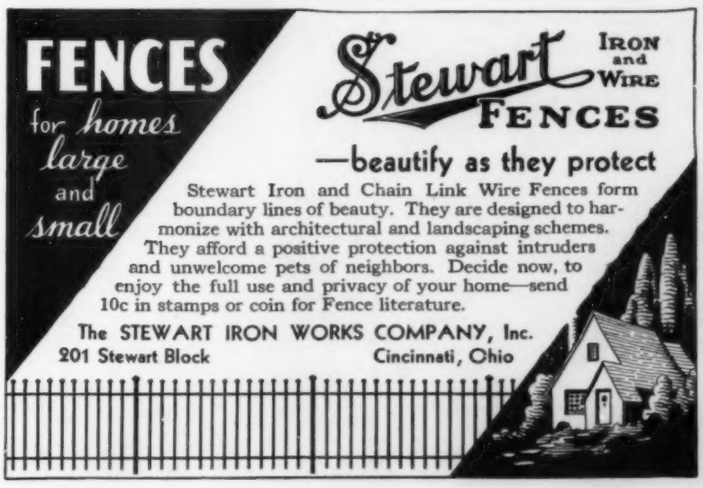
[*Continued from page 151*]

rearrangement of the kitchen for greater convenience and efficiency, since some of the china cupboards previously located there could be done away with.

The second floor seemed quite adequate, so no alterations were put into effect there. With its five rooms and two baths, it offered accommodations for a number of persons, and while there may be a few changes which the owner would some day like to make, they are smaller and less fundamental than those which seemed essential on the living floor.

The interior architecture of the new living room is one of its interesting features. Pine boards laid horizontally make a chair-high dado. Mantel, bookcases built flush with wall, and cornice also are of pine. Turquoise blue wallpaper covers the balance of the wall surface. A copy of an old Russian Bessarabian rug introduces rose and tan and touches of yellow, along with the blue, the same colors being repeated in the delightful chintz. Centered opposite the fireplace is a davenport done in plain taupe, and beside it a yellow chair. There is a very real reason for the introduction of this latter color, as the chair is close to the double door opening into the dining room, which is done in yellow, mulberry, and blue. This idea of related color schemes, not identical but harmonious, is one which can well be imitated in cases where two rooms adjoin and are connected with a wide doorway opening.

There is a dado in the dining room also, painted white in this case, like the built-in corner cupboard. With the yellow wallpaper, flowered in mulberry, curtains are of mulberry moiré trimmed and tied back with heavy white cord, and chair seats are light blue leather, the color of the living room walls.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# Garden facts and fancies

*A news letter from Portland, Ore.*

WE ARE in the middle of a grand circuit of Rose feasts as I write from this "city of Roses"— and it is just that, very particularly, this week of June 11th. The whole world has heard these many years of the Portland Festival of Roses with the fêtes of Rosalia and the parades and gatherings of the Royal Rosarians, an order, if you will, based upon the ceremonials of an English Royal Court in medieval times.

This year the local annual festival was joined with the annual meeting of the American Rose Society, a Rose show and meetings of several garden clubs of Oregon. Despite an extraordinarily early season that jumped time ahead something like six weeks, there were Roses and Roses and yet more Roses all around, and the set show—the 46th Annual Portland Show saw several tents of Rose blooms in the charming Laurelhurst Park. The Nicholson challenge trophy offered by the American Rose Society was honorably won, for the second time, by Mrs. Quimby L. Matthews with 25 specimen blooms of large-flowering Roses in a bowl, despite the fact of no competition. Other outstanding blooms in other classes were Mabel Morse of Mrs. E. V. Creed. Varieties that carried off the blue ribbons here are just about the same as rose growers elsewhere put onto exhibition tables. The same Roses win everywhere whether in the West, or the East, or the South, it seems. The Roses here are the same as I have in my garden back home. And before I came across the continent to join the Western shows and meetings I was at the Roanoke and Lynchburg, Virginia, shows where the same varieties greeted us. Not only does rose favor seem to be alike wherever you meet rose growers but it is also to be noted that generally speaking there is not much local adaptation in kinds and varieties. Thus the Rose appeals in a universal language. The Hybrid Teas are, however, the real favorite if only because they bloom and bloom again. If from these several shows in widely separated centers, there is a practical lesson for the beginner in rose love, it surely is: Be yourself in your selection of varieties. Don't look for standardized "best dozens," but plant those whose color or form or some other attribute pleases you.

THE annual meeting of the American Rose Society held in Portland on June 11th turned out to be, as was anticipated, one of the most enthusiastic gatherings of enthusiastic rose lovers in the history of the society. Delegates came from Florida, West Virginia, New York, Texas, California, Washington, and British Columbia. The election result was Rev. Dr. S. S. Sulliger, Tacoma, Washington, President; a fitting tribute to an earnest rosarian who has done much for this flower in the Pacific Northwest. Indeed he was the real instrument in making the present "rose test garden" in this city of Portland. Ill health prevented his attendance. This present scribe, long a trustee and first secretary of the American Rose Society, is now vice-president; with G. A. Stevens, Harrisburg, Pennsylvania, re-elected secretary. The Rose has long been a special love of mine and it has brought me many delightful acquaintances through a long term of years, and I trust that the new responsibility will serve to cement old and increase the number of new friendships.

Mr. Stevens reported to the members on the as yet somewhat nebulous plans for a comprehensive National Rose Garden in the neighborhood of Washington. As yet a dream, a vision, it is also a remote possibility. The plan is large, very large, and comprehensive, but as yet the possibility of financing such an ambitious scheme is not developed.

THE Portland Rose consciousness was based on the fact that Roses almost grew unattended in its salubrious climate—no severe winters and an equable ambient moisture in the air. The chosen civic variety was Caroline Testout which by popular acclaim still remains Portland's official Rose, but it is not now so generally adorning the sidewalk plantings as in days gone by. Today there are more real rose lovers rather than just plain rose planters. In taking the Rose into their hearts these more enlightened ones have taken the Rose into their gardens and Roses in varieties very much up to date are found in these gardens. The Rose has made Portland literally "garden conscious." Gardens of great charm, personal expressions of individuals abound everywhere, so that I shall like to think of Portland not so much as the Rose City but as the Garden City. This has the Rose wrought for Portland.

A part day's respite snatched out of a hectic five days was spent with Ira N. Gabrielson who knows the plants of the Cascades perhaps better than any other person. Guided by him and accompanied by Stevens, a hurried trip up Mount Hood was made to see the alpines as they grow at home. Up, up we went, right up to the timber line, and even crossed part of the Zig-Zag Glacier. I cannot describe the scene or the thrills—seeing those immense nature's rock gardens of volcanic scree. The season is very short up there—just a few weeks of spring and summer and often just one species in flower—but on what a scale!! Literally Phlox diffusa not by the acre, but by hundreds of acres in a score at least of well marked variations. One thing I learned from this journey of a mile and a half upwards to the equivalent of going to the arctic circle: We plant our rock gardens (of that type) too heavily, too closely to be realistic. But then, your home plot after all is not wild nature—far from it.

And now I'm "on my way" to Chehelas, to Tacoma, to Seattle, to Vancouver to see and judge more Rose shows.

Leonard Barron


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## Yew—the best hedge evergreen

[Continued from page 153]

the English Yew and all vary from the capitata type. The variety Hicksi is more columnar in form while in the variety known as fastigiata the branches grow more upright than spreading. Both of these varieties resemble to some extent the Irish Yew although they are not so picturesque in outline. They are quite hardy and make excellent hedge plants. As, however, they are not so common as the capitata form, they are, consequently, more expensive.

Although it is over seventy years since the Japanese Yew was introduced, it is only comparatively recently that it has been cultivated to any extent, and even more recently that the capitata variety has been available in sufficient numbers, and at such a price that hedge planting has been possible. Taking into consideration the small amount of clipping which a Yew hedge requires compared with Privet, the extra price is worth considering from this point of view alone.

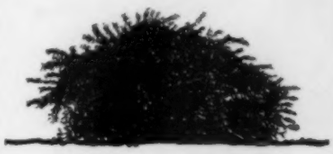
The Japanese Yew is very easy to grow and is easily kept in good hedge condition with foliage right to the ground. In fact it stands

*Taxus cuspidata brevifolia. dwarf Japanese yew.*

trimming almost as well as the lawn stands mowing. If plants two feet high are planted two and one half feet apart the side branches will touch in two years or less and the hedge will be then about three feet high. A continued increase in height of about six inches a year may be counted on.

It is not uncommonly believed that all evergreens dislike lime. This is not the case with both Yew and Box. The Pilgrim's Way runs along the southern slope of the North Downs in England. The "Downs" are chalk hills with pure chalk a few inches below the surface and along this old highway passed many bands of pilgrims like those described by Chaucer. Many fine Yews border this ancient road, thus proving they will flourish in a limy soil.

Though planting may be best



*Taxus baccata repandens. Spreading English yew.*

done in the early spring, it may also be done safely at any time the soil is in suitable condition, except in midsummer. If the trench is well fertilized at the time of planting with a liberal quantity of well-rotted manure and a good dose of a commercial plant food it will be sufficient for two or three years. Afterwards an annual dose of a balanced prepared food applied in holes made by an iron bar, nine inches apart and eighteen inches deep, will be right.

For the first few years very little trimming is necessary though it is best to keep the hedge to the ultimate width as early as possible. Clipping the ends of the other branches will thicken the hedge. When the hedge is fully developed the most severe clipping should take place immediately after the spring growth. The hedge may be again trimmed up a little in August.

If kept in good condition by feeding and adequate watering Yews are seldom attacked by any pest.

In the spring of 1928 a hedge of Taxus cuspidata capitata was planted at Princeton, New Jersey. Since that time several hedges have been planted in the Philadelphia district. All these hedges are thriving and there has been no loss of any plant either at the time of planting or subsequently.

For low hedge there is nothing better than Taxus cuspidata nana, the dwarf form of the Japanese Yew. This is just as hardy as the ordinary form, but grows more slowly. It makes a beautiful dwarf hedge which may be clip-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ped to a formal shape or allowed to grow into an informal hedge.

The dwarf form of the English Yew (Taxus baccata repandens) also makes a beautiful dwarf hedge. It is much hardier than the ordinary form of English Yew and can be grown as far north as New York and in sheltered places as far north as Boston.

Now that nurseries have propagated the plants in sufficient quantities, it is to be hoped that many Yew hedges will be planted. No other plant possesses so many of the desirable qualities, and the deep green foliage is one of the best backgrounds for flowers. It is *the* aristocrat of hedge plants.

## A passion for little things

[*Continued from page 149*]

trait of the sweetly serious lady at the harpsichord, in her wide lace collar and her dress of dark bottle green. On the day when we photographed this lady she was further enhanced by orange and lemon-yellow marigolds in a pair of dark green glass vases on the quaint old sideboard, with a gay tinsel picture above a yellow Hitchcock chair, at either side. The corner cupboard, not far off, is a lovely butter yellow, lined with robin's egg blue, and the old copper wall fountain, (a form of early monastery plumbing which came from France, not Scituate) was, on that same day, filled with orange marigolds, white cosmos and white feverfew.

### Victorian Touches

The Victorian things are many, though few of them happen to appear in the photographs. There is a collection of little glass shoes, which recur in pairs here and there, on little gazelle tables throughout the house, and their infinite diversity in form and color makes them somehow significant and interesting. It is the same way with the collection of glass hats, and little glass or china baskets. Mrs. Irwin has also a fondness for Victorian vases or boxes featuring a slim white hand holding a horn of plenty or a dove, and these are found in fascinating variety. On her dressing table a pair of white china hands, palms upward, hold ear-rings and other bits of colorful costume jewelry.

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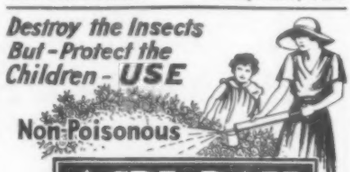

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Then, of course, there are the china hens, and various other creatures such as a lamb and a swan and even a pair of exceptionally smug cats, forming the lids of oval boxes of white or blue or amber. A most delightful frieze of these marches across the top shelf of the library, making a series of gay motifs against the gold grape vine of a Chinese wood carving; a combination which sounds odd beyond belief but which is really most decorative and amusing. Cheek by jowl with such fragile and sentimental trifles of Victorian days are the Indian rugs and pottery and fascinating Indian watercolors which the Irwins have brought back from sojourns in the Southwest. Strangely enough they do not seem out of place, but rather act as a "spice" to the whole room, somewhat in the same way that Mrs. Irwin's vigorous enthusiasms and colorful anecdotes enliven the quick sympathy and tenderness of her many-faceted personality.

### Navajo Interest

Keenly interested in the achievements of women throughout the ages Mrs. Irwin has a special veneration for the rugs woven by the Navajo women. They have no pattern, except in their makers' minds, of course, and the work is rolled up on the loom as they go along, so that there is no opportunity to see how it looks until it is finished and unrolled. "Yet they never make a mistake," said Mrs. Irwin, "and we call them *'savages!'*"

One peep upstairs before we leave this fascinating house. Some of the Indian watercolors, of spirited war dances or medicine men are here; there is a collection of old prints of fruits and flowers in one guest room and another has a rather grim but interesting collection of old war prints. In the rather dark hallway a collection of old milk glass stands out effectively in a "coffin red" pine cupboard, and at the head of the stairs an engraving of Daniel Webster looks out beneath sternly beetling brows, above a group of old brown bottles, the original contents of which were possibly not unknown to him.

As Mrs. Irwin, who is a warm admirer of Daniel's neatly puts it, ". . . Some men go down in history as valiant trencher men; but Daniel Webster was a valiant decanter man!"